



**BASEMENT
SUBLET
ISSUE
#10
OCTOBER
2019**

THE BASEMENT SUBLET

OF HORROR

MAGAZINE

DEMOLITION
KITCHEN
PUBLICATION



**THIRTY YEARS
OF
DARKNESS**

FILM AUTEUR LEIF JONKER



THE BASEMENT SUBLET OF HORROR MAGAZINE

October 2019, Issue #10

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Staff:

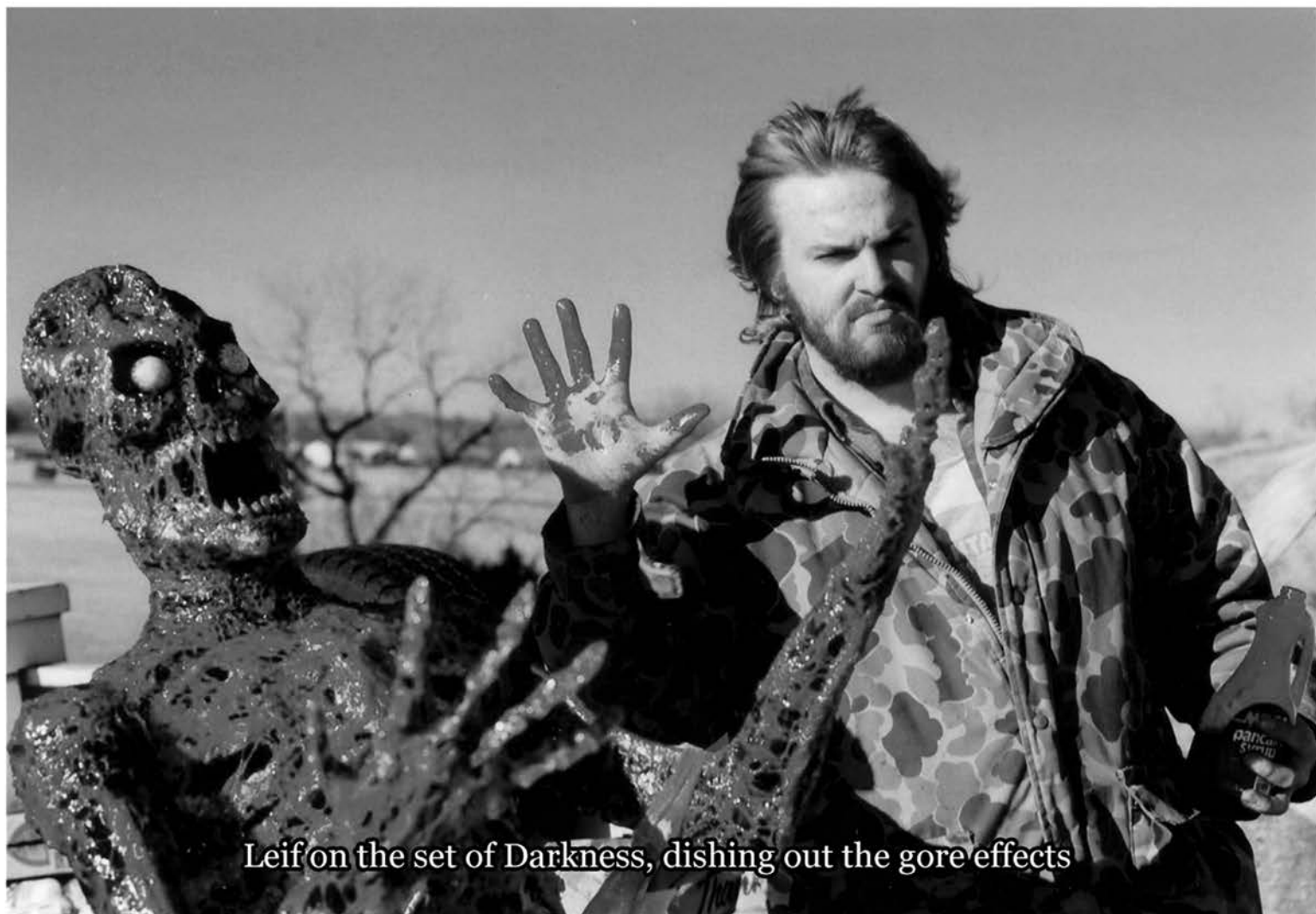
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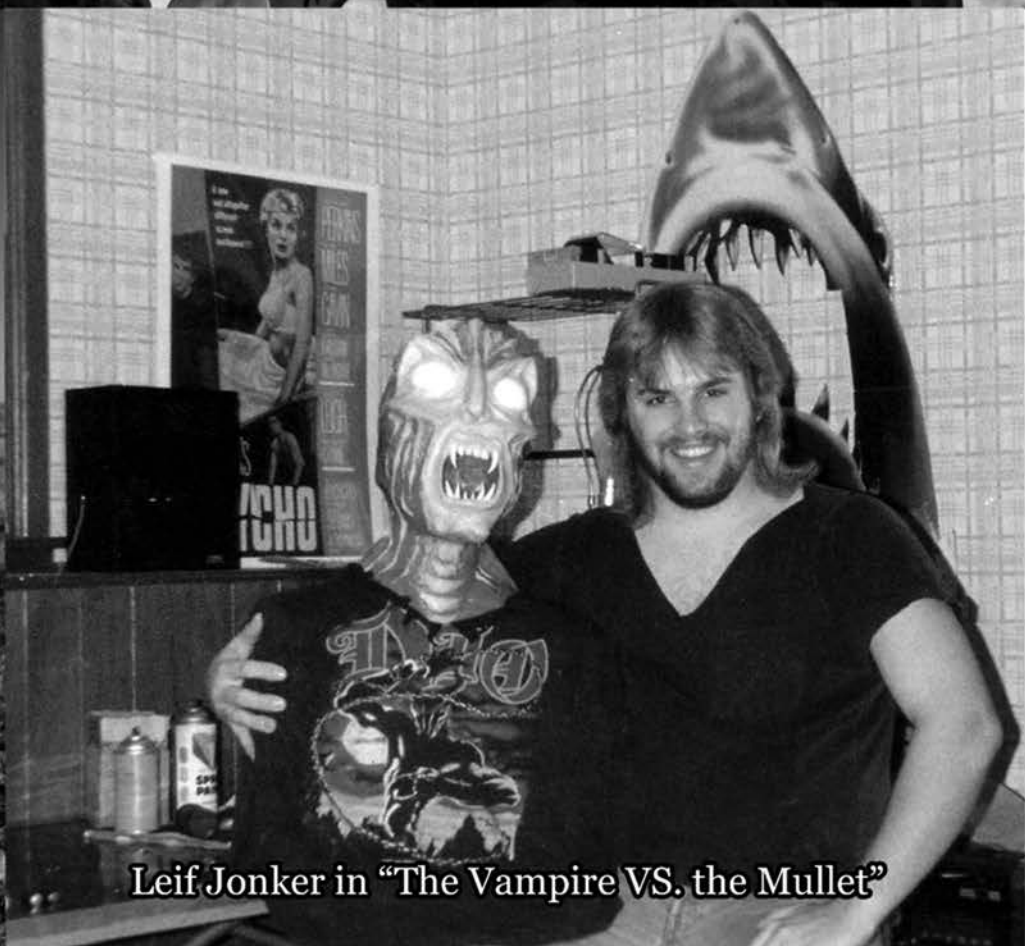
Special Thanks - Leif Jonker, Gary Miller, Arrow Video, The Cast of Darkness, The cast of Demon Machine, Ben Urish, & Dave Toplikar,



Leif on the set of *Darkness*, dishing out the gore effects



Gary Miller critiques his FX



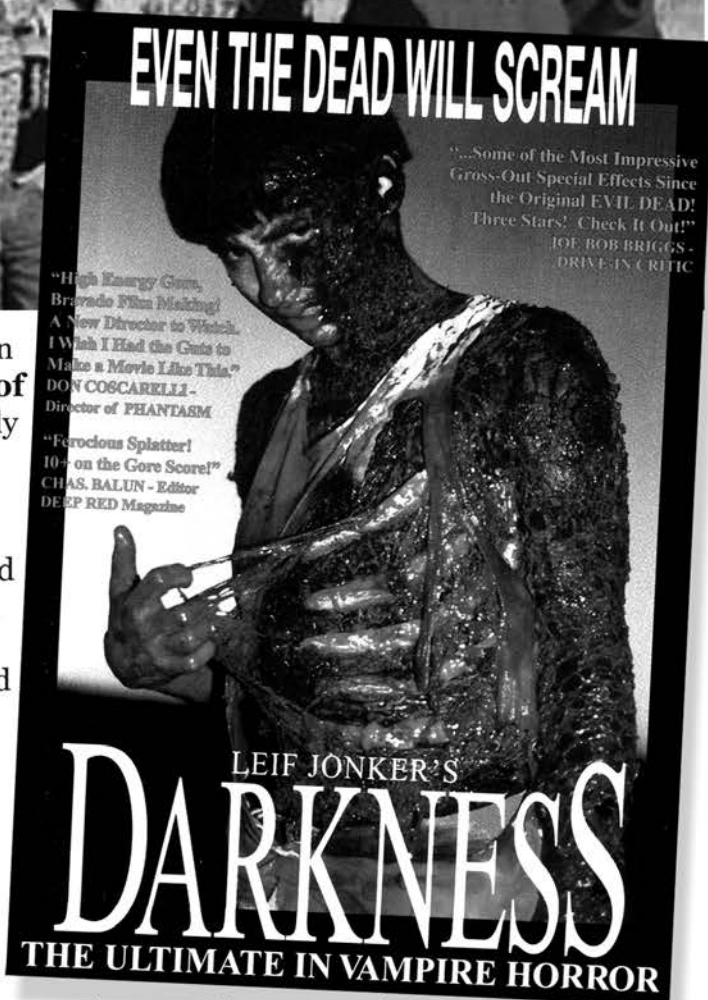
Leif Jonker in "The Vampire VS. the Mullet"



Leif Jonker has wanted to make movies since he was seven years old. He became inspired after seeing **The Making of Star Wars** on network television with all of its profoundly revealing behind-the-scenes footage. Later, he saw the movie *Alien* when he was ten years old and after seeing how the audience reacted to that screening, laughing, screaming and cowering in terror, he then knew he wanted to make scary movies as his career. At the age of fourteen, he started by shooting a short horror film " with an 8mm movie camera called **Ghost Carol**, which he had financed primarily by selling acting parts to his friends; "Do you want to be in the movie?" he asked prospective actors, "It'll cost you twenty bucks."

During the shoot, the boyfriend of his seventeen-year-old sister gave him a hard time about wasting his time and money on making a movie, but she defended him saying "I believe in Leif. I really think he can be a filmmaker and I think he'll be making a feature film by the time he's eighteen. These words resonated with Leif and he was compelled to get a movie production going by the time he did reach that age.

Jonker wrote a script for **Darkness** by the time he was seventeen and tried to start shooting a year later, but none of the people older than him that he had recruited to crew with him behind the camera never showed up to help out. After four days of shooting, he was frustrated and shut down the production returning all of the camera rental lights and gear begging for the return of his rental deposits.



EVEN THE DEAD WILL SCREAM



**"THE BEST MICRO-BUDGET
GARAGE-HORROR FLICK
EVER MADE...EVER."**

Rees Savidis
ARROW IN THE HEAD.COM

**"HIGH ENERGY GORE!
BRAVADO FILMMAKING!
A NEW DIRECTOR TO WATCH!
I WISH I HAD THE GUTS TO
MAKE A MOVIE LIKE THIS!"**

Don Coscarelli
Director of **PHANTASM**

**"FEROCIOUS SPLATTER!
PLENTY OF BANG FOR YOUR
BUCK! AN EASY 10+ ON
THE GORE SCORE!"**

Chas. Balun - Editor
DEEP RED Magazine



**"...SOME OF THE MOST
IMPRESSIVE GROSS-OUT
SPECIAL EFFECTS SINCE
THE ORIGINAL EVIL DEAD!
CHECK IT OUT!"**

Joe Bob Briggs
Drive-In Movie Critic

**"...A CLASSIC OF THE
UNDERGROUND GENRE IF
THERE EVER WAS ONE!"**

Greg Dellaria
SLEAZEGRINDER.COM

**"EASILY THE #1 GORIEST
VAMPIRE MOVIE TO DATE!
...AN OVERLOOKED GEM IN
THE INDEPENDENT-FILM
WORLD..."**

Matt Moore
HORROR HOUND Magazine

**WICHITA'S INTERNATIONALLY
ACCLAIMED UNDERGROUND
CULT-CLASSIC
IS COMING TO
BLU-RAY**

FROM



LEIF JONKER'S

DARKNESS

THE ULTIMATE IN VAMPIRE HORROR

13th
DREAM
ENTERTAINMENT

The story of **Darkness** was largely influenced by Richard Matheson's classic vampire book **I Am Legend**. In fact, the main vampire is named "Liven," which is derived from the name of Legend's hero, is Neville, spelled backward. **Darkness** depicts the takeover of a small town by an army of vampires and a small group of teenagers who fight to survive the night.

Leif shopped the script for **Darkness** around to anybody and everybody in Wichita who had previously made a movie to try and get help funding his film. One big help at that time was that the U.S. Army was converting all of its film production to video. They were selling off huge palettes of 16mm film for pennies on the dollar and Leif figured he could get the movie made on 16mm for around \$100,000.

Unfortunately, almost every movie made in Wichita before were never successfully released - many were simply never finished - so it became an impossible proposition to convince anyone **Darkness** could be made at all. At one point he took filmmaker Dillis Hart to a "pitch lunch."

In 1987 Hart had written and produced a shot on 35mm slasher movie in the Wichita area called **Night Screams** that had a budget of around \$350,000. The VHS video release of that film in the U.S. and around the world was a modest success making most of the investors their money back, but it was far from a hit and Leif thought if they joined forces, they would equal more than the sum of their parts and truly knock a new movie out of the park. After Leif pitched him **Darkness**, Dillis told him he himself

couldn't shoot the opening ten minutes of a film like **Darkness** on a \$100,000 budget, so there wasn't a chance in hell that Leif could make the entire feature-length **Darkness** for that price. Leif realized that he had to prove he could make a whole movie himself on a limited budget before anyone would take him seriously.

Being a huge fan of Sam Raimi's original **Evil Dead** since first seeing it at age 13 in 1982, Leif had heard of the legendary short film Rami produced that was an approximately 20-minute promo version of **Evil Dead**. It was called **Within The Woods**. Shot entirely on Super 8mm film for a budget of around \$2,500, Raimi and company showed the film to various investors (dentists, grocery store owners, lawyers) to raise the initial funding to begin production on the feature version of **Evil Dead**. Which would be shot on 16mm film - just like **The Hills Have Eyes**, **Maniac**, **The Texas Chainsaw Massacre**, **Henry: Portrait of a Serial Killer**, **The Last House on the Left** and many other movies of all genres. Leif decided he would follow this approach and shoot a promo version



Leif Jonker and Gary Miller



Vampire Stephanie Lutz awakens

of **Darkness** on Super 8 film - to prove to all the naysayers, that yes, we can make this movie on a tiny budget. The feature-length Super 8mm "demo" film was to act as a storyboarded for the "real" movie which would come later to also be shot on 16mm film. In fact, since the film was never intended for release, he chose to shoot the film at 18 fps (frames per second) instead of the professional rate of 24 fps, because it would allow him more shooting time, thinking that the film would only be shown to investors who wouldn't care about the difference. This version turned out crude and rough but had a bit of style to the shots along with a decent flow.



Michael Gisick, Bill Hooper, and Gary Miller

started to hit its peak and the need for inexpensive product was ever growing. Since **Darkness** was actually looking better than many low-budget movies already filling the shelves of video store, Jonker saw an opportunity to get a wider release on home video for the demo version of the film. Leif was ready for a new project and didn't want to put more energy into re-shooting the feature version on a higher resolution format. Filming had dragged on much longer than originally expected, but some Christopher Michael of the image quality from early in the shooting was fairly smooth in appearance and warm in tone, at times similar to a theatrical feature. Leif realized partway through the shoot that if he put more care into all of the shots in **Darkness**, he might be able to release the market "demo" and just version move on the onto his home next video project. All in all, it cost less than \$5,000 cash out-of-pocket to make the film and took around two and a half years to complete from when he started the second shoot, or four years total (if you start when he wrote the screenplay a seventeen in 1988). He decided to send the film to home video distributors, figuring that having a movie in release might be impressive enough to help him get the next feature film financed.

Unfortunately, there wasn't any money left to do a film to video transfer. To get a professional telecine done back then was going to run over \$5,000. Instead, the resourceful filmmakers bought a big sheet of poster board from Walmart and spray painted it flat white paint. They hung this makeshift screen then set up a Super 8mm projector on a friend's kitchen table. They mounted a camcorder on a tripod directly over the projector and simply videotaped the movie right off the homemade screen. Figuring this crude transfer would at least allow them to edit a version of the movie together, they could then send the results out as a work-print version hoping that somebody would put up the money for a proper transfer of the film. Strangely though, everyone who saw it thought it looked great for Super 8 film and didn't think Leif needed to produce a better



Tim Gilbert snacks on Christopher Michael



LEIF JONKER'S
DARKNESS



**WHEN VAMPIRES WALK THE EARTH
EVEN THE DEAD WILL SCREAM**



★★★★★
"some of the most impressive
gross-out special effects since the
original EVIL DEAD! CHECK IT OUT!"
Joe Bob Briggs - Drive-In Critic
Host of TNT's MONSTERVISION

"The meltdown is by far one of
the best to date! A MUST SEE!"
Matt Moore - Video Invasion
HORROR SOUND Magazine

"SPATTACULAR!"
EVIL DREAM.COM

★★★★★
ARROW IN THE HEAD.COM

"ferocious splatter! An easy
10+ on the GORE SCORE!"
Chas. Balun - Editor
DEEP RED Magazine

★★★★★
Tom Brown -
WHIZ-NBC Radio

"A CLASSIC OF THE
UNDERGROUND!"
SLEAZEGRINDER.COM

13
DREAM
ENTERTAINMENT

LEIF JONKER'S

DARKNESS

THE ULTIMATE IN VAMPIRE SPLATTER!



version at that time. So, surprisingly, in 1993, this incredibly crude rough-cut work-print ended up getting released on VHS and DVD all over the world. It wasn't until 2006 when Leif finally had the funds to do a professional re-mastered version with a professional telecine scan that an actual, professionally finished version was finally made, this became **The Vampire Version**.

The plot of **Darkness** is fairly straight forward: A bloodthirsty vampire named Liven travels across the lands attempting to turn everyone he encounters into a vampire. The newly converted vampires are barely communicating; when interacting with others, its wolf-like packs hunting for as many new victims as

possible, forming an ever-expanding army of the undead. The film begins with a character named John, played by Jake Euker, running blindly through the night. Covered in blood he is obviously terrified of whatever is pursuing him. In the distance, he spots convenience store and with his last bit of panicked energy makes his way for the hopeful safety inside. He bursts in through the doors of the store to find a woman police officer (Veronica Page Dennen) buying some snacks from the clerk (Robert Lower) behind the counter. John raves manically about how they need to get out of there because "He is coming!" The officer does her best to calm him down but instead, he steals the cop's gun from her holster declaring "It's too late! We're already dead!" before proceeding to blow his own brains out all over the wall behind him. Moments later the lead vampire Liven arrives at the store bringing the mayhem previously described by John. However, Liven isn't alone as the now undead John suddenly springs back to life and joins in on the massacre. Almost everyone is laid waste to in a matter of minutes including the cop, the convenience store clerk and a poor unlucky customer who had just pulled up for gas. As Liven speeds off into the night, we see that only one survivor remains cowering in the back of the store. Young Tobe (Gary Miller) realized that if he was going to live to see another day, he had better hide until the bloody storm had blown over.



Effects artist Gary Miller and Steve Brown



Steve Brown is chewed out by director Jonker

Leaving the store he grabs the mangled clerk's shotgun and the cop's pistol before tearing into the night, desperately racing home to check on his family.

The plot then pivots onto the main group of teenagers who were on their way out of town to attend a concert. While they're away at the show Liven arrives and begins taking over the town. When the teenagers attempt to return home, they are suddenly thrown into a nightmare. One girl encounters her own father who attacks her with a power drill. The teenagers wind up stumbling into the film's hero, Tobe, who has become an expert vampire hunter. He explains to them that the only way to destroy one of the vampires is to "Shoot

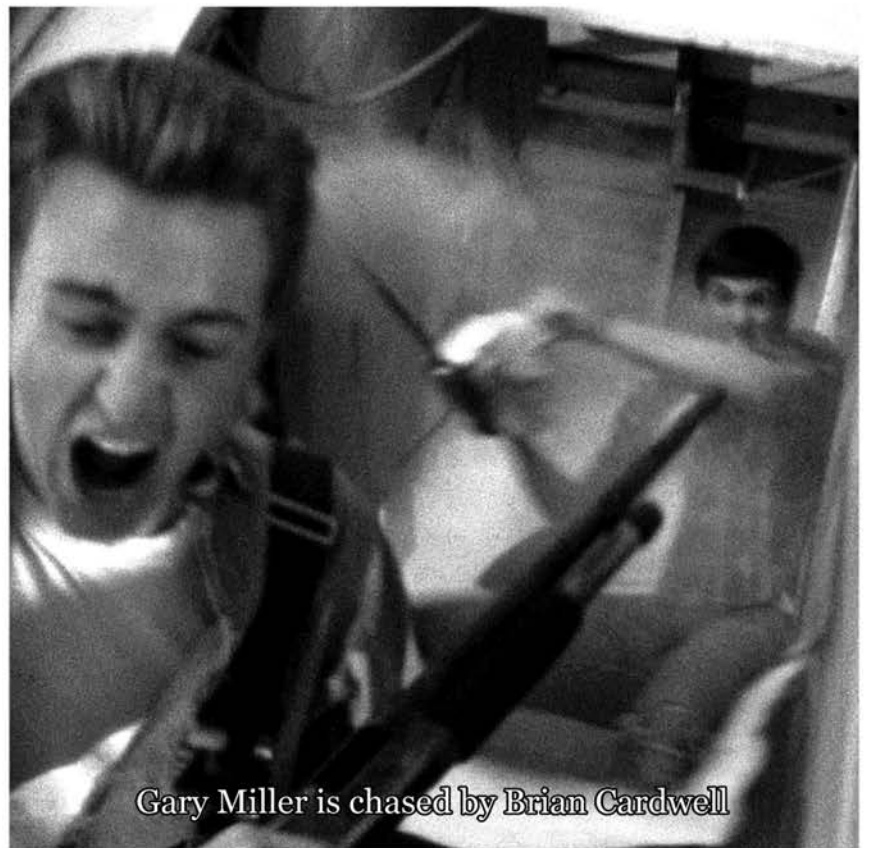


John (Jake Euker) in the convenience store, during the opening sequence of the film

them in their hearts." The film becomes one long chase through a splatter orgy of gore as the teenagers fight off the vampires in extreme fashion until the film reaches its climax in a final standoff with literal fountains of blood and exploding heads.

After **Darkness** was finally released, the film got a lot of press coverage in various Indy Film publications and Leif started getting phone calls from Los Angeles. He entered into what is commonly known as "Development Hell" working for years to try and get a couple movies made that simply never reached full production. He has also worked in the film industry regularly for the last twenty years doing everything from co-producing a movie that played on the Sci-Fi Channel, to working on the special effects teams for a network sci-fi series, even doing location work on Tim Burton's big-budget studio picture, **Mars Attacks**.

Darkness was re-issued on a digitally remastered DVD for its 13th Anniversary as **Darkness: The Vampire Version**, in a 2-Disc, set absolutely packed with an incredible number of extras. The improved film even had a brief theatrical release in a few select theaters around the country, " with a special screening held in Wichita with the original cast in attendance. Later for the 20th Anniversary, there was even a Limited-Edition VHS big-box set titled **Darkness: The Metal Cut**, an expanded, new, exclusive edit that restored the 1990s head-banging music to the film. Leif even talked about possibly returning to the film by finally producing a sequel called **Darkness 2: Vampire Ferox**.



Gary Miller is chased by Brian Cardwell

Veronica Page Dennen, Jake Euker, Robert Lower and Gary Miller.



Leif Jonker, Randall Aviks and Bill Hooper.

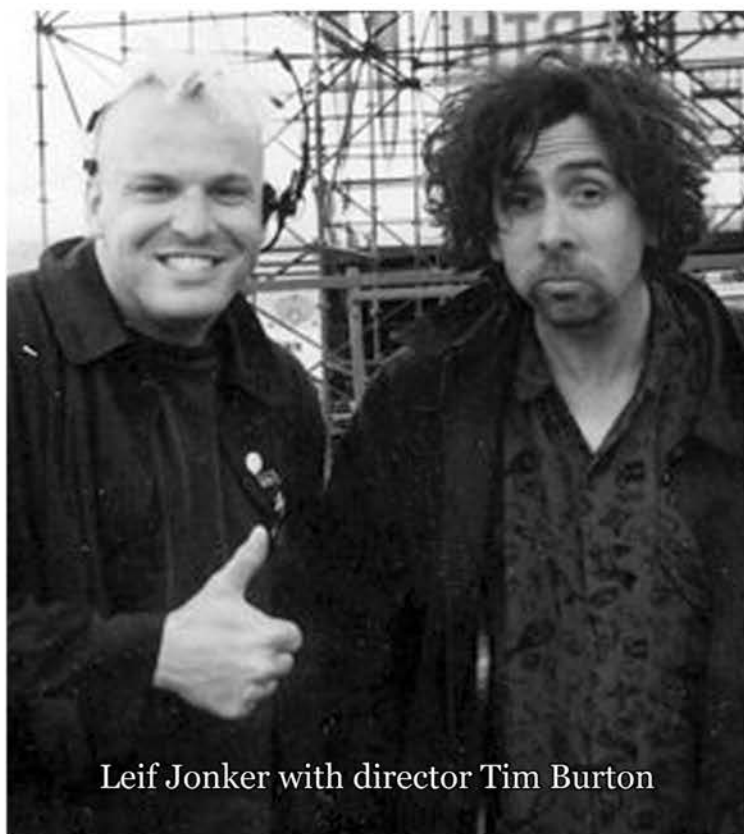


Cena Donham and Gary Miller

The website **Bloody Disgusting** called the film a "Diamond in the rough" and it has gone on to attain a rather sizable cult following for its over-the-top gore. Don Coscarelli, director of the **Phantasm** series and **Bubba Ho-Tep**, gave Leif an endorsement quote to use in his promotions saying "High energy gore, bravado filmmaking, a new director to watch! I wish I had the guts to make a movie like this!" Brett Cullum of DVD Verdict wrote, "Despite any shortcomings, this is a movie made by horror film fans for their peers. You can feel the passion seeping off the screen, and somehow a movie that should be fodder for the **Mystery Science Theater 3000** becomes a rollicking good time."

Horror guru Chas. Balun, the editor of **Deep Red Magazine**, said of the movie, "Ferocious Splatter! An easy 10+ on the Gore Score!" Even famed Drive-In movie critic Joe Bob Briggs gave it a three-star review in his syndicated article saying it "...features some of the most impressive gross-out special effects since the original **Evil Dead**. Check It Out!" And just a few years ago, **Horror-hound magazine** published an article in a special All-Vampire issue naming **Darkness** "The #1 goriest vampire movie yet filmed!" beating the big budget **30 Days of Night**.

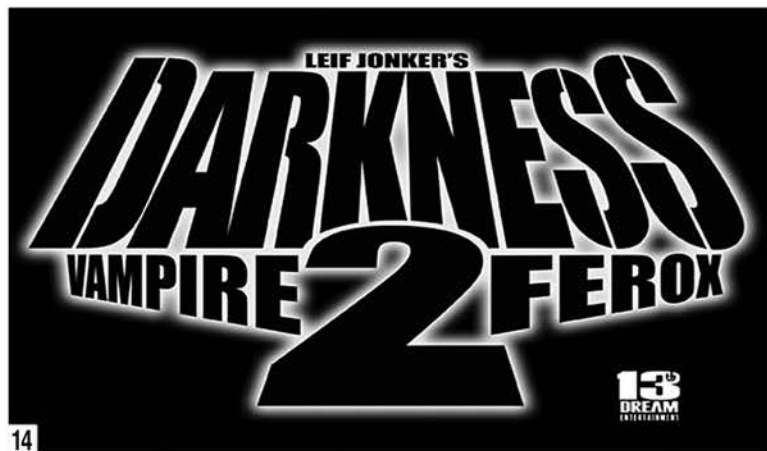
In recent years, Leif has been shooting local and national commercial spots working from his home in Wichita, Kansas. He lives there with his wife Samantha, daughter Arrow and son Rutger. His interest in the film remains strong as he has produced a successful series of screenings of rare and independent movies. At a screening of the 4K restoration of the criminally under-seen action epic, **Sorcerer**, academy award winning director William Friedkin made himself available for a 50 minute live

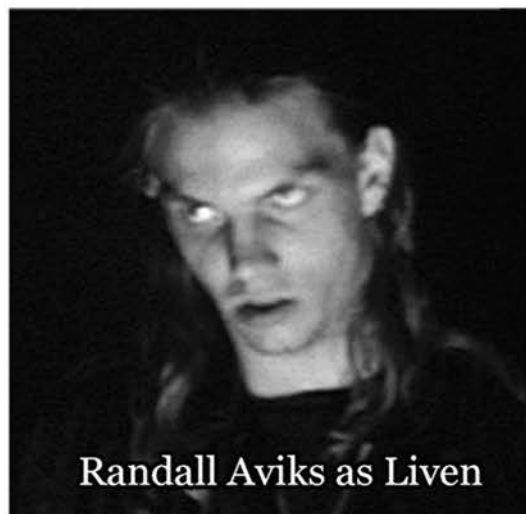


Leif Jonker with director Tim Burton

Skype Q&A following the show.

Not being eager to dive back into the film he made as a kid, Jonker turned down multiple offers for a Blu-Ray release of **Darkness** always saying if he was ever going to pull the trigger on it he was going to wait for the right deal with the right company. Now, 13 years after the flick's last official release, an encounter with an old acquaintance has surprisingly brought Jonker into contact with **Arrow Video**.





Randall Aviks as Liven



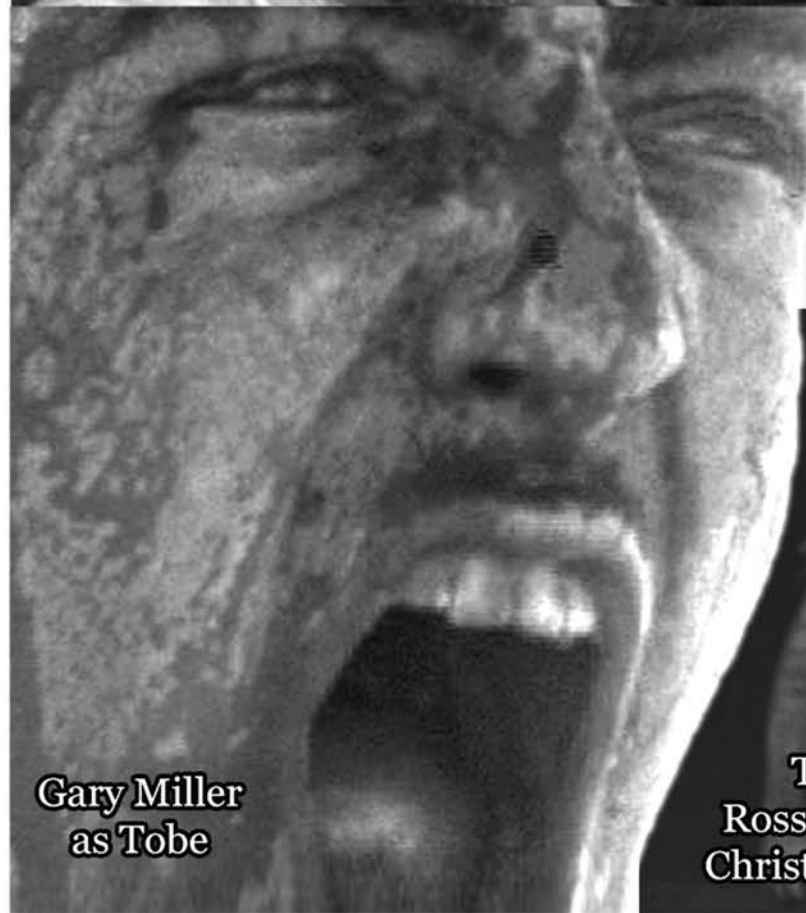
Jake Euker as John



Annette Lochner as a vampire victim



Steve Brown
as Jodie



Gary Miller
as Tobe

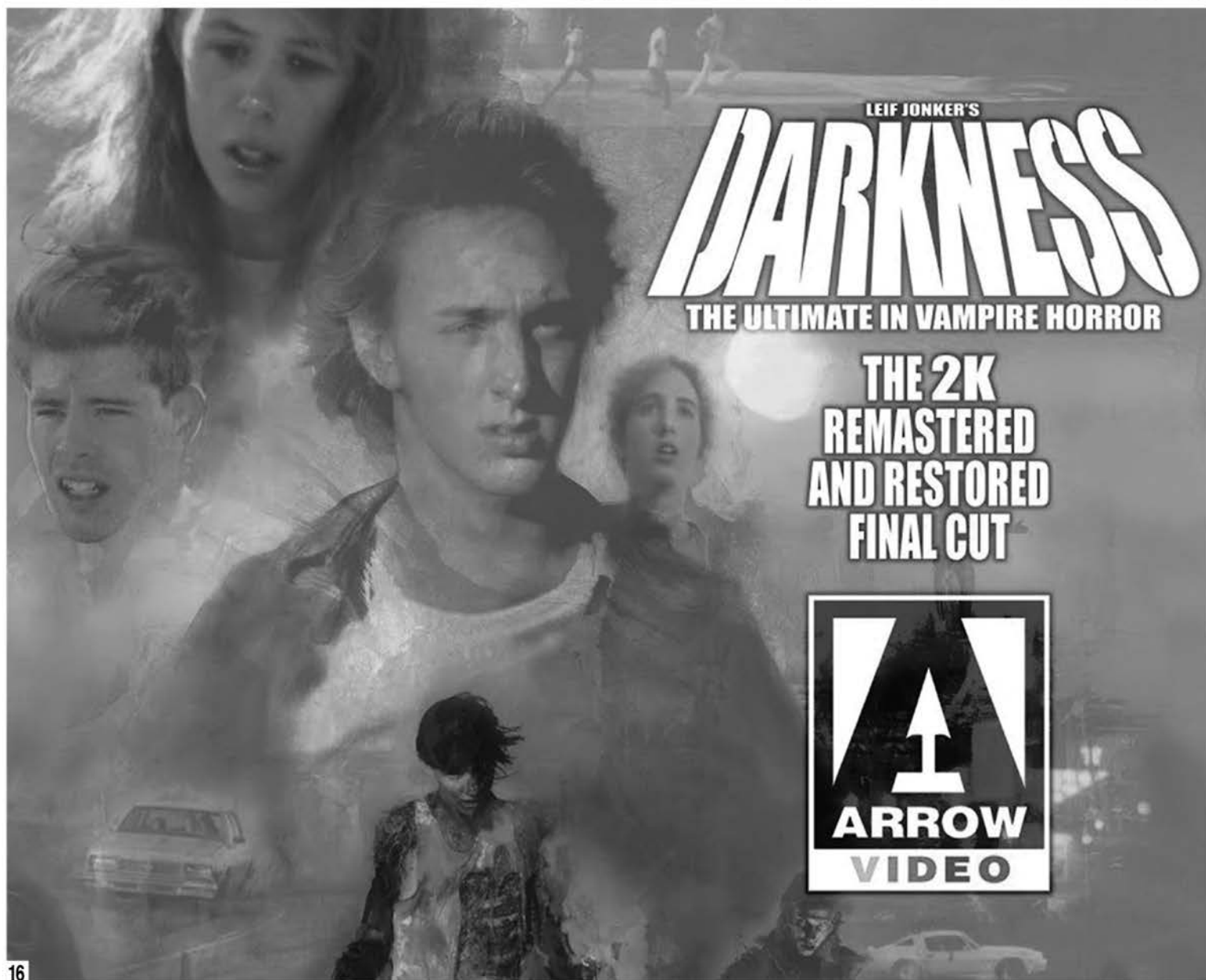


Timo Gilbert and
Ross Boehringer feast on
Christopher Owen Michael

30 years after Jonker first pitched **Darkness** at that fateful lunch, Dillis Hart had returned to Wichita and the two met up. Immediately they started talking about pursuing new projects together and ended up becoming good friends. Later when Arrow Film contacted Dillis about his movie **Night Screams**, Hart passed them onto Jonker resulting in the 2.5K restored Blu-Ray. As Leif has said many times, "The film making game isn't over till you give up or die, and I ain't dead yet!"



Jonker with score co-composer Michael Curtis





13th Anniversary cast reunion at the theatrical premiere of the remastered DVD Vampire Version. At the Warren Old Town Theater in Wichita, Kansas, October 2004



The cast recording the audio commentary tracks for The Vampire Version



During the shoot of the making of documentary Vampire Boot-camp



CREW

Music composed
and performed by
Michael Curtis & Leif Jonker

Songs by
APOSTASY
THE GRUNGE™
SCEPTER
KNIGHT

Special Make-Up Effects
by FEROXFX
Leif Jonker & Gary Miller

Produced, Directed,
Photographed,
Written & Edited
by Leif Jonker

CAST

(in order of appearance)

Jake Euker - John
Veronica Page Dennen - Cop
Robert Lower - Clerk
Gary Miller - Tobe
Jodie Way - Customer
Randall Aviks - Liven
Dedra Newby - Tobe's Sister
Diane S. Miller - Tobe's Mom
Steve Brown - Jodie
Michael Gisick - Greg
Bill Hooper - Glenn
Lewis Warren - Vampire
Cara Miller - Vampire
Tim Buller - Vampire
Kem House - Vampire
Stephanie Lutz - Vampire
Brian Cardwell - Chainsaw Vampire
Cena Donham - Kelly
Lisa Franz - Diane
Christopher Owen Michael - Steve
Annette Lochner - Car Vampire
Thomas Curless - Vampire
Timo Gilbert - Vampire
Jennifer Zaudke - Vampire
Ross Boehringer - Vampire
Brent Coulter - Vampire
Leif Jonker - Vampire
Michael J. Martin - Machete Vampire
Randall Moore - Truck Vampire
Cory Donham - Vampire
Daniel Otipoby - Vampire
Lars Jonker - Vampire
Joel Closson - Vampire
Derin Dopps - Vampire
Jennis Gaskil - Creek Vampire
Kirsten Schrag - Vampire
Abby Schrag - Vampire
Kim Ahmed - Melt Vampire
Joey Reis - Melt Vampire
Stan Nuefeld - Melt Vampire
Greg Seiwert - Melt Vampire

U.S.A. 1988



Now Available On Videocassette

PROMO ART - ORIG. TITLE

U.S.A. 1990



CAST POSTER

U.S.A. 1992



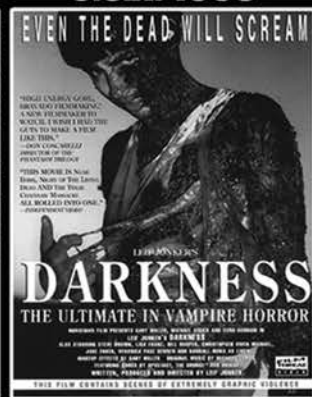
PROMO-VHS

U.S.A. 1992



PROMO-VHS

U.S.A. 1993



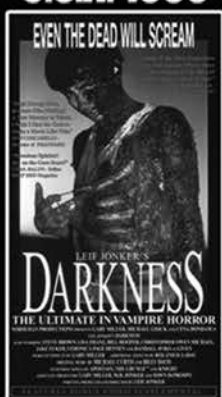
SELL SHEET

U.S.A. 1993



VHS

U.S.A. 1995



VHS

U.S.A. 1995



PROMO-VHS

GERMANY



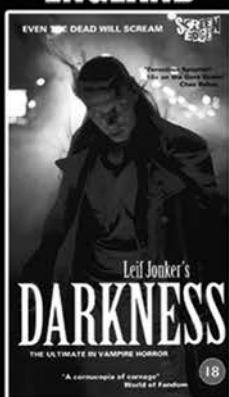
VHS 1995

SPAIN



VHS 1996

ENGLAND



VHS 1997

JAPAN



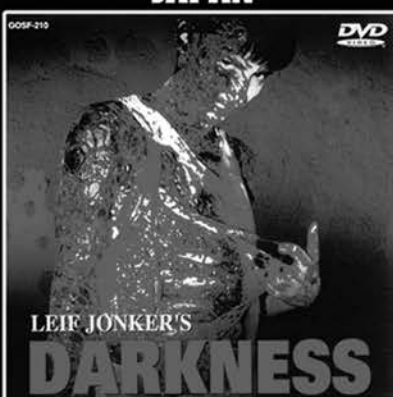
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JAPAN



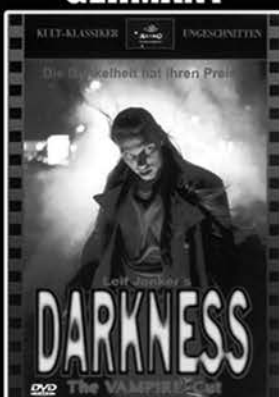
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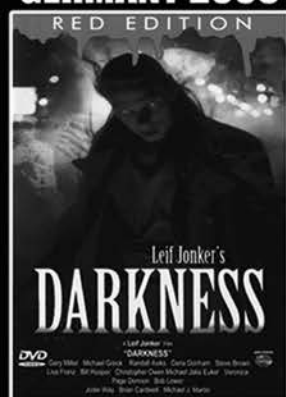
JEWEL CASE DVD 2000

GERMANY



DVD 2001

GERMANY 2003



BOOTLEG DVD

U.S.A. 2006 DVD



SINGLE DISC

U.S.A. 2006 DVD



DOUBLE DISC

U.S.A. 2006 DVD



FOIL O-CARD

GERMANY 2011

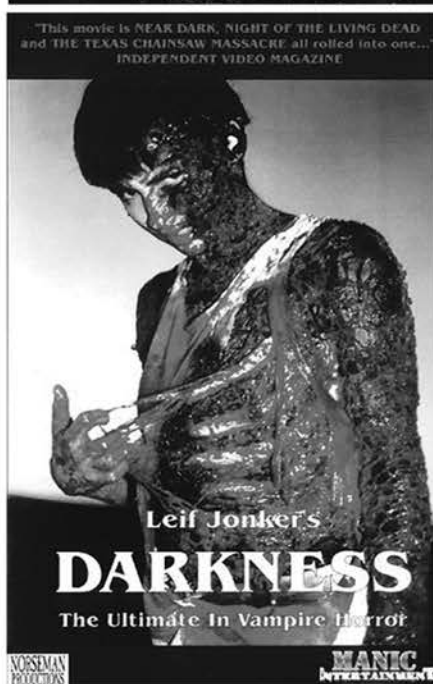


DVD HARD BOX

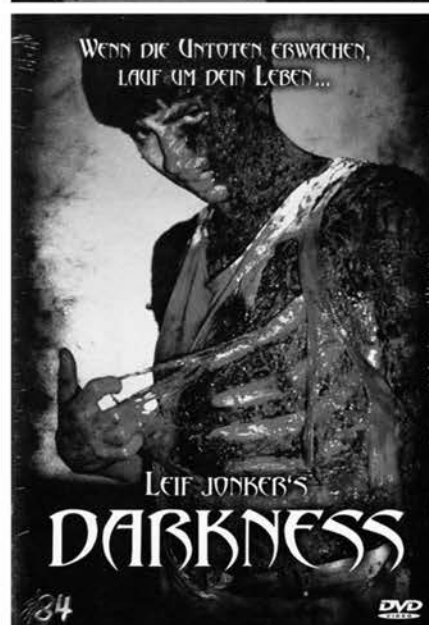
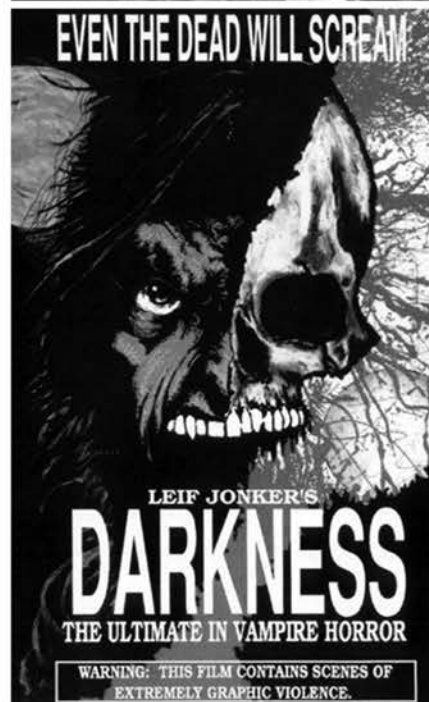
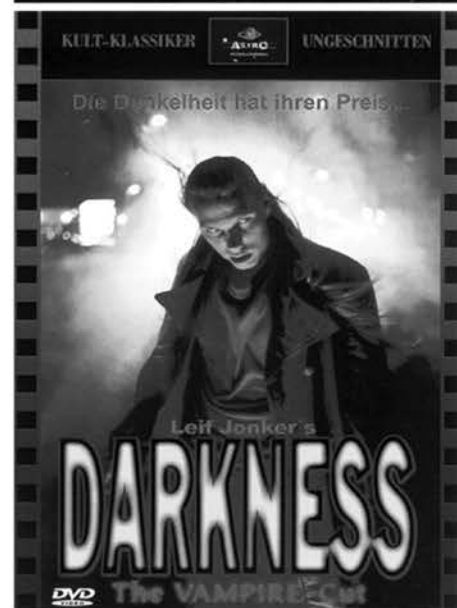
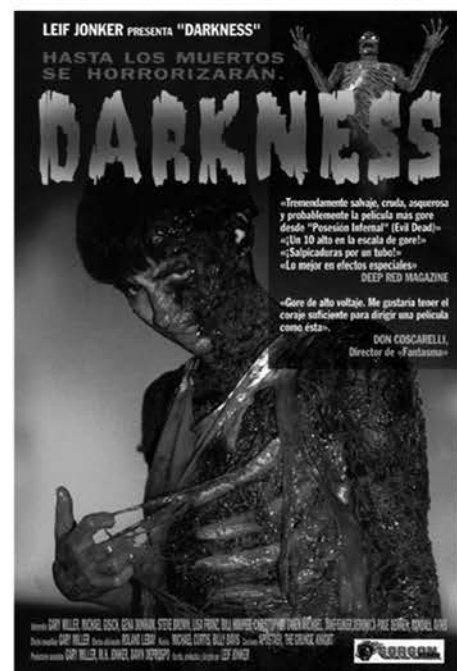
U.S.A. 2013



VHS BIG BOX



DARKNESS: INTERNATIONAL VIDEO COVERART





A GRAINY LITTLE SPLATTER FLICK NAMED DARKNESS

by Michael Carmody Oct. 22, 2004

The house lights dim in Wichita's Old Town Warren Theatre in preparation for the world premiere of **Leif Jonker's Darkness**.

Though tonight's film is of the genre known commonly as "splatter," a seedy sub-division of horror featuring exploding heads, gruesome chainsaw mayhem and rivers of fake blood, there's nary an empty seat to be had. Why have so many seemingly normal people come to see such a stomach-churningly graphic film as **Darkness**? The simple answer: About half the audience is made up of the movie's cast and crew — and they've been waiting 16 years to see the finished product.

The **Darkness** saga began in 1988 when director Leif Jonker started shooting principal photography for the film at the tender age of 19. With a microscopic working budget (about \$5,000) and an army of willing (mostly teenage) volunteers, Jonker set out to prove he could make a feature-length film on the slimmest of shoestrings. "The fact is, I had tried to raise a 'real' budget," Jonker says. "I was trying to raise a hundred K and one guy, in particular, told me he couldn't film the first ten minutes of **Darkness** for a hundred thousand dollars."

Working a variety of odd jobs, including forklift driver, dishwasher, night-shift hotel clerk and plasma donor ("Yes, I sold my blood to make a vampire movie," he is fond of saying), he put together enough pocket change to keep moving the project along. In the spirit of keeping everything within the film's meager budget, everything from costuming (actors, for the most part, wore their own clothes) to the surprisingly realistic special effects was done on the cheap. "It almost ruined gore films for me for a while because I saw the tricks of the trade," says Veronica (Dennen) Laflin '99, who acted in the movie and worked on the production crew. Referring to the fake blood used in the film, she adds, "I knew firsthand what corn syrup down the throat tasted like. I couldn't eat pancakes for about a year and a half."

Out of necessity, Jonker wore many hats during the production. "Aside from writing, producing, directing, appearing as a vampire extra and co-creating the special makeup effects, I shot the film, did all the lighting and recorded the sound on the set," he says. "I was the propmaster, I performed the majority

of the grip and electric work, I co-composed and performed the music with Michael Curtis, I edited the film and did all the original post work — the list goes on. Hey, you gotta do what you gotta do.”

It took two years to finish shooting the film; two more would pass before Jonker found a facility where he could edit the footage into a more-or-less finished movie. Shot on Super 8 film,

the entire project was intended to be akin to “a garage band demo tape, a showcase for his talent, not a slick, smooth Hollywood production. The original videotape master was made by projecting the film onto a piece of spray-painted poster-board and capturing the image with a camcorder. Jonker hoped “somebody would be impressed with it enough to put up the real cash for me to remake it at a higher level.” Surprisingly, a number of distributors told Jonker that they considered this “demo tape” good enough to release on home video. In 1994, **Darkness** was unleashed on the American market, warts and all.

Crazy Kids Having Good, Clean Fun:

Members of the cast and crew of **Leif Jonker's Darkness** take a break from shooting the film's legendary, head-exploding climax. Director Jonker (in red plaid shirt) and actor/effects-whiz Gary Miller (upper right) flank one of their prized homemade props, a self-destructing vampire corpse. And then something strange happened — people liked it. Special-interest publications such as **Fangoria**, **Movie Maker**, **Film Threat**, **Independent Video** and others devoted generous coverage to the grainy little splatter film.

The **TNT network's** noted B-movie critic, Joe Bob Briggs, gave it a three-star rating, lauding the movie's “impressive gross-out special effects.” Soon, distributors in Spain, England, Japan, Germany, and the Netherlands were calling Jonker. **Darkness** was released on videotape in those countries and even went on to see DVD releases in Germany and Japan. Jonker's movie was a certifiable hit — at least in the underground world of “microcinema.”

Nearly a decade passed, with Jonker toiling away at a West Coast production company, hoping to find financing to shoot another film. **Darkness** has screened a handful of times in theaters around the country, including 1995 showing at Wichita State's CAC Theater, but despite its cult following, the film seemed doomed to remain a grainy novelty. Frustrated but unbowed, Jonker returned to Wichita and

redoubled his efforts to locate backers for his work. One of those he turned to for help was Lonny Quattlebaum '02, a videographer at WSU's Media Resources Center. “I wasn't involved with the original cut,” says Quattlebaum, “but it was the film that got me excited about filmmaking and editing. Leif being from Wichita and getting his film nationally distributed got me excited about the opportunities. I worked on the latest version (of **Darkness**). I helped cut the first ten minutes as



“HORROR FILM OF THE DECADE!”



an example of how the newly-digitally-transferred stuff looked compared to the original. It looked a lot better.”

Jonker’s work came to the attention of Rick Pour, a filmmaker and special effects mastermind who was in the process of starting his own production company, Evolution Entertainment East, in North Carolina. Pour convinced Jonker to come on board with the promise that their first joint project would be a completely remastered, top-quality edition of *Darkness*, followed by an official domestic DVD release.

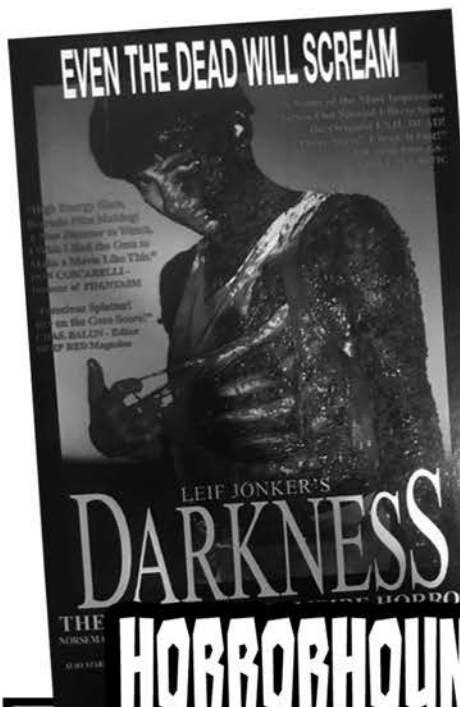
And the rest, as they say, is history. The Warren Theatre screened the newly-mastered and re-edited *Darkness* as a midnight movie every night in the week between its premiere and Halloween — and sold 15 times more tickets than late-night screenings of the popular Hollywood horror flick *Scream* in the same theater.

THE TERROR BEGINS: In the opening scene of *Darkness*, Jake Euker and Veronica (Dennen) Laflin '99 await Liven, the unstoppable king of vampires. Euker was nominated for a Drive-In Academy Award for his “blubbing, hysterical” performance. “I saw it when it premiered at the Warren,” says Quattlebaum. “It was definitely a pretty grand improvement in image quality, and I thought the story was tighter, too.” Laflin, now the senior keeper of amphibians, reptiles, and fishes at the Sedgwick County Zoo, agrees. “I thought it was great. It was so much better than the VHS version, and it was fun to watch,” she says. “I was really proud to be a part of it. Anyone who ever met me has seen at least the first five minutes — I’ve shown it to everybody. (In the new version,) Leif took out a lot of the long, dark scenes. I was really impressed.”

One might wonder what comes after *Darkness* for Leif Jonker. Not surprisingly, he’s got plenty up his sleeve. **Leif Jonker’s *Darkness: The Vampire Version*** is currently making the rounds at film festivals; two sequels are already in the works, and the long-awaited DVD should hit the shelves this summer.

Jonker is proud of his achievements but looks forward to finally putting *Darkness* in the past and moving on to new projects. Always looking for an angle, he says, “Hey, if you can work into the story that we’re currently looking for private investors for *Darkness II*, *Skull Full* and a variety of other low-budget projects, that’d be great.”





HORRORHOUND MAGAZINE FEATURE

HORROR HOUND ISSUE #21



**TOM LEAHY as
THE HOST
WICHITA, KS**



**JOEL SANDERSON as
GUNTHER DEDMUND
LAWRENCE, KS**



**ROBERTA SOLOMON
as CREMATIA MORTEM
KANSAS CITY, MO**

LEIF JONKER'S **DEMON MACHINE**

Demons, Death, and Destruction!

Who do you trust to save your Soul? Men who have no fear of dying, or men who have already died!

*On Halloween, there will be **Hell to Pay!***



Originally called **Shocktober** and later *Shadow and Fire*, Leif Jonker's **Demon Machine** was inspired by the Sam Raimi's **Evil Dead**, Lamberto Bava's **Demons**, and many other influences including John Woo's movies **The Killer** and **Hard Boiled**. It was the feature film that Jonker had hoped to make after his first feature film **Darkness**. With the publicity generated by the release and warm reception of **Darkness**, he started getting calls from various production companies asking about his next project. He even got a call from Hollywood producer Warren Zide, who told Leif that if "I ever moved to Los Angeles to give him a call, but I never moved there." Warren went on to produce the **American Pie** and **Final Destination** film series. The project that no matter how much they'd like to, no major studio is ever going to produce a 1970s type horror film. The irony, of course, is that the last several years there have been multiple 1970s style horror films produced along with a seemingly endless stream of horror remakes.

A company in Germany thought they might be able to raise the funds and requested a promotional trailer





Actor James Morris approaches the ruins of the imploded Allis Hotel in Wichita. Jonker filmed the actual demolition of the old building for a greater visual image/verisimilitude.

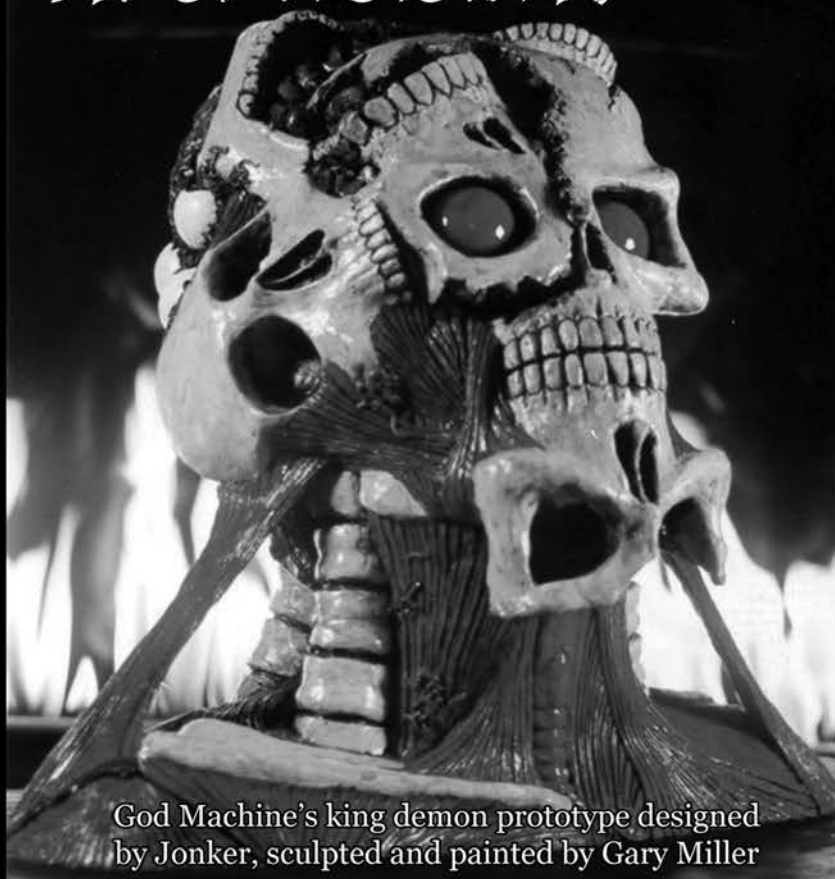
to show to various potential investors at a festival in Europe. Eventually, they took it to **MIFED** (Milan International Film and Multimedia Market) in Spain in an attempt to raise interest by pre-selling prospective territories.

Jonker didn't have a real budget to create the promo trailer so he had to call in a bunch of favors from various friends or local film resources and cobble the reel together with the leftover film footage and effects work he already had from the first attempt to get the film going. He had already shot the implosion of the old hotel building, the Allis Hotel in Wichita. Working over a long weekend he shot the rest of the footage at locations in and around Wichita, including at a friend of a friend's farm, in the basement of the classic Orpheum Theater and at an old warehouse. His friends Ken Waller and Kier Anderson created the titles and the miniature building work for the battle scenes. Armorer and longtime film prop supervisor Tim McGill provided all of the pyro, weapons, and gun blanks. Gary Miller, also from the earlier film **Darkness**, provided the majority of the special makeup effects work. Jonker also ran the camera on the majority of the promo with some assistance from cameramen Randy Parker (more info on Randy Parker's film-making in issue #9 of **BSOH magazine**) and Michael King who was DP on **Charlie's Family** and **Deadbeat at Dawn**. The promo-trailer was shot on T-250 stock at 24 fps - except when over-cranking the camera for slow-motion effects. He used primarily Ken Waller's Beaulieu camera that took only 100ft day-light loads.

Unfortunately, after literally years of trying to get the project off the ground, it was never made. An alternate version of this trailer was played along with "drive-in bumpers" preceding the remastered version of **Darkness** at various film festivals. This same alternate version and "festival opening" can be found on the 2006 DVD of **Darkness: The Vampire Version** released by Barrel Entertainment and will be included as bonus materials on the new Blu-Ray release of **Darkness: The Final Cut** coming from Arrow Video.



DEMON PROTOTYPES



God Machine's king demon prototype designed by Jonker, sculpted and painted by Gary Miller



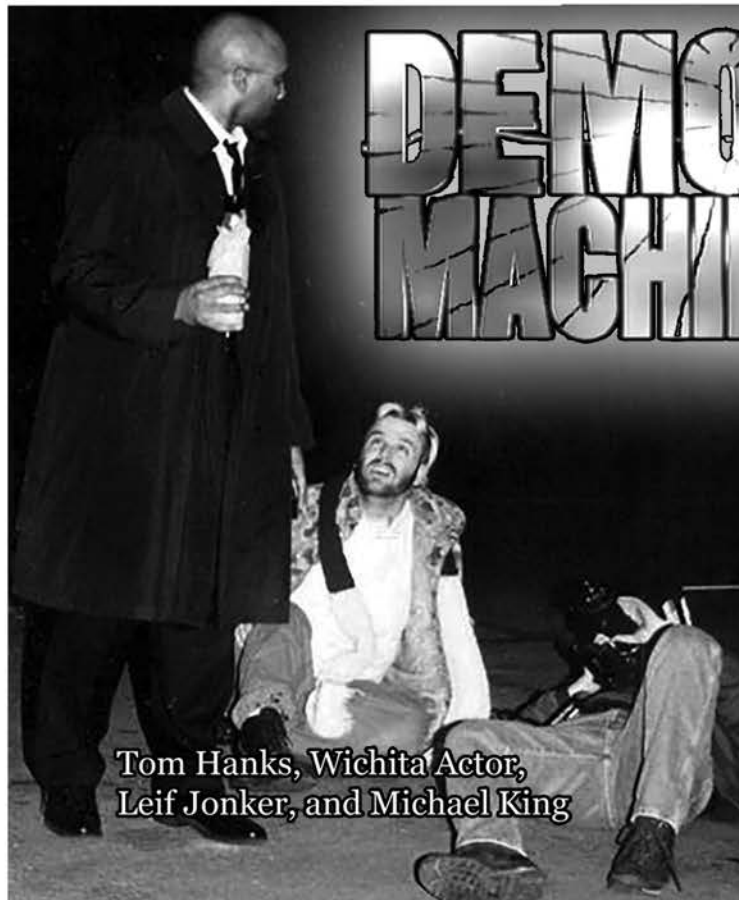
13th
DREAM
ENTERTAINMENT

THE IVORY DEMON FROM DEMON MACHINE

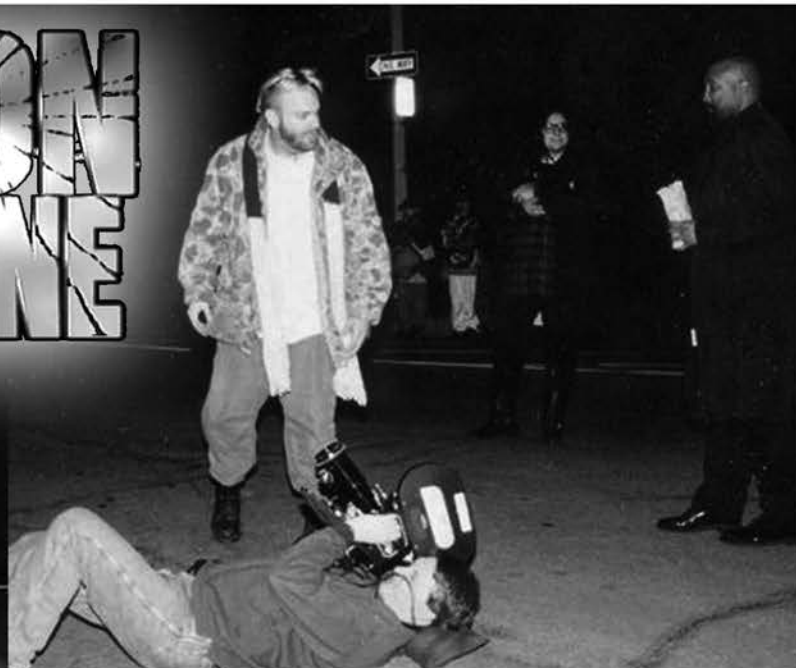
Jonker poses with his prototype of the demonic vampire monster for the scripted/intended, but unfilled, final battle with Liven in **Darkness**



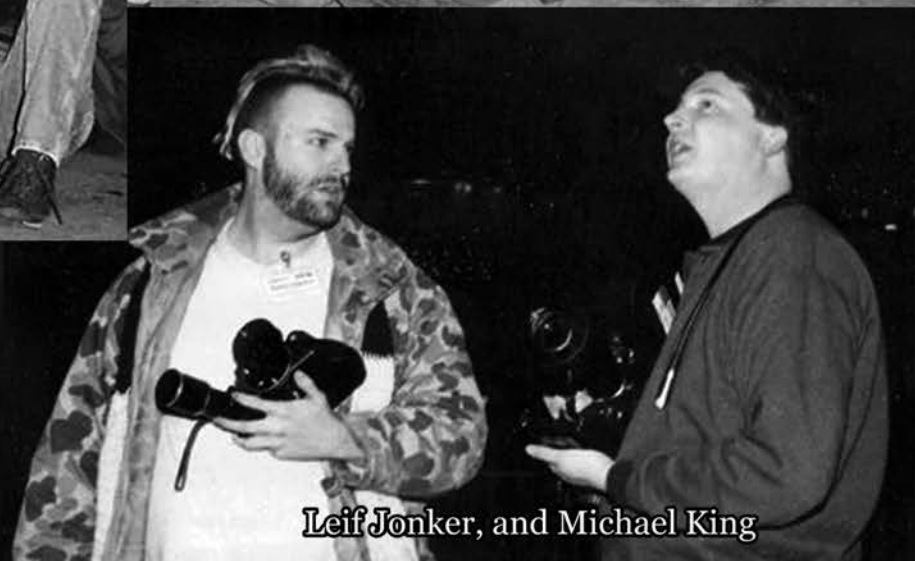
DEMON MACHINE



Tom Hanks, Wichita Actor,
Leif Jonker, and Michael King



Gary Miller and James Morris



Leif Jonker, and Michael King



Ken Waller - Sacramento Filmmaker



Gary Miller, Ken Waller, Leif Jonker, Chad Arganbright, and Michael King



The cast of **Demon Machine**: Erik Mallory, Yulia Spektor, Randall Aviks, Dave Gabel, and Samantha Jonker



Gary Miller, producer Elmar Berger, Leif Jonker, Albert Carranza, Dave Gabel, Ron Karkoska, Samantha Jonker, and Nice Siegel



Seth Greer in some test demon makeup by Gary Miller



Raymond J Reiss during a costume test



Leif Jonker in a test makeup by Gary Miller



Aliss Hotel Wichita and actor Tom Hank



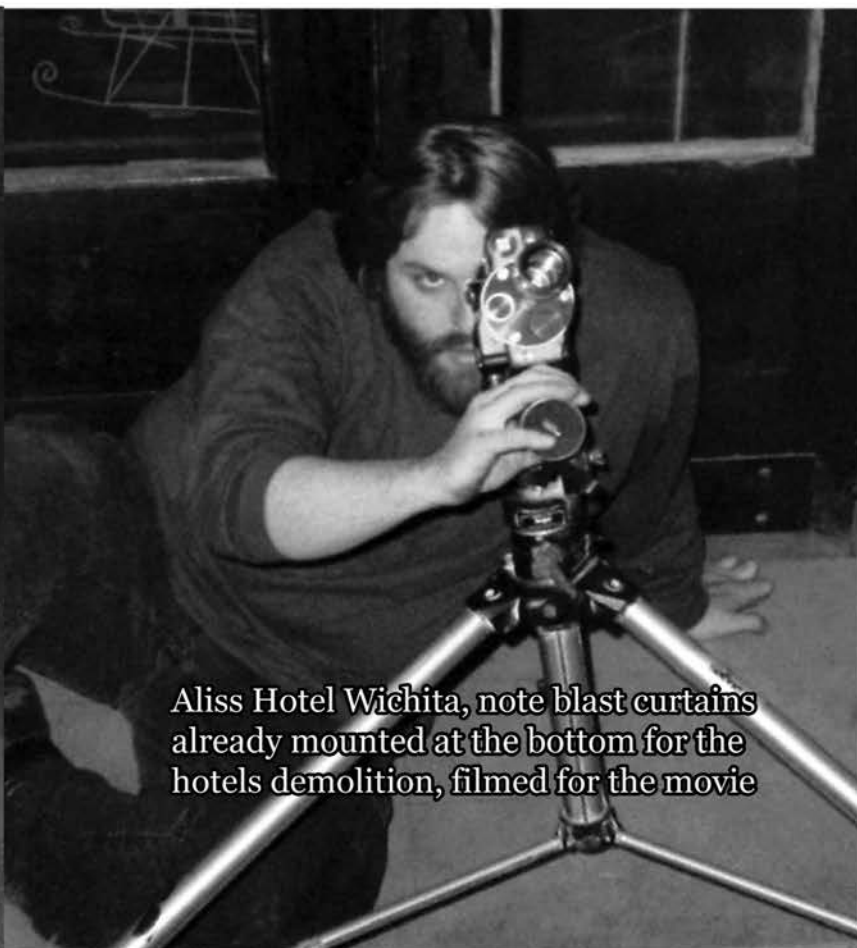
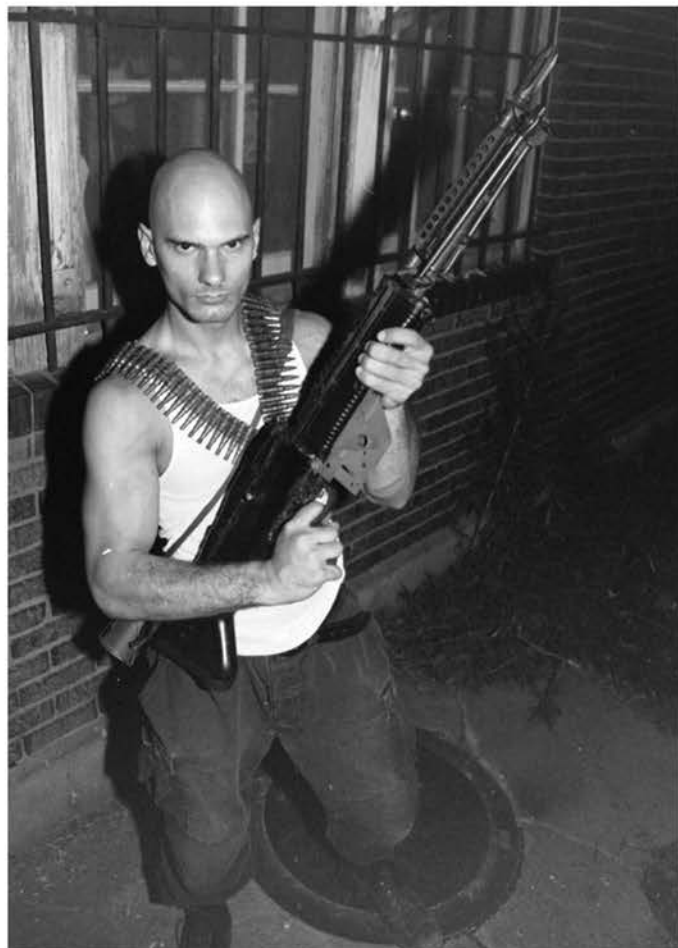
Aliss Hotel Wichita, note blast curtains already mounted at the bottom for the hotels demolition, filmed for the movie



Matthew Lewis Warren - 1996 cast promo photo/costume camera/makeup FX test



Seth Gabriel Greer



Aliss Hotel Wichita, note blast curtains already mounted at the bottom for the hotels demolition, filmed for the movie

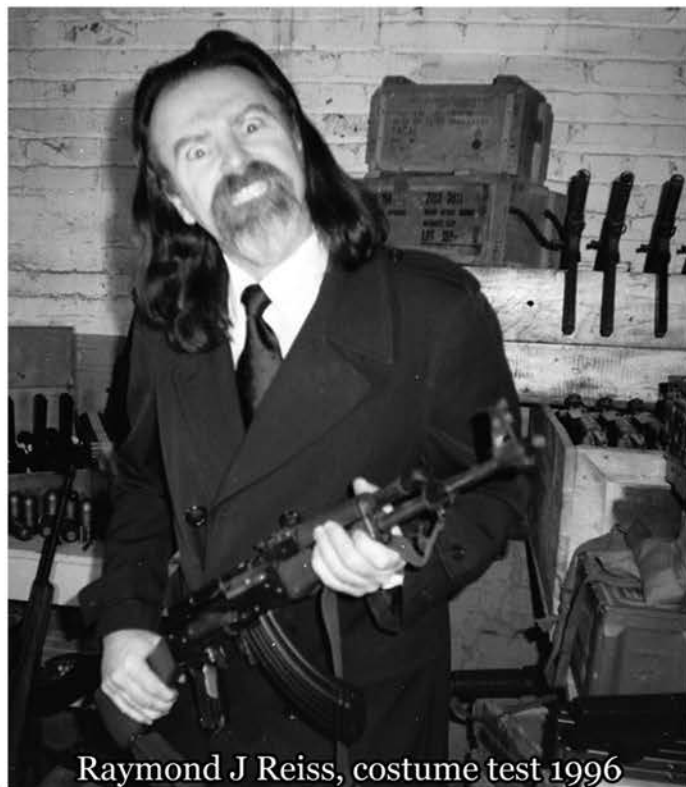
Aliss Hotel Wichita and actor Tom Hank



Matthew Lewis Warren - 1996 cast promo photo/costume camera/makeup FX test



Seth Gabriel Greer



Raymond J Reiss, costume test 1996



Yulia Spektor, costume test 1996

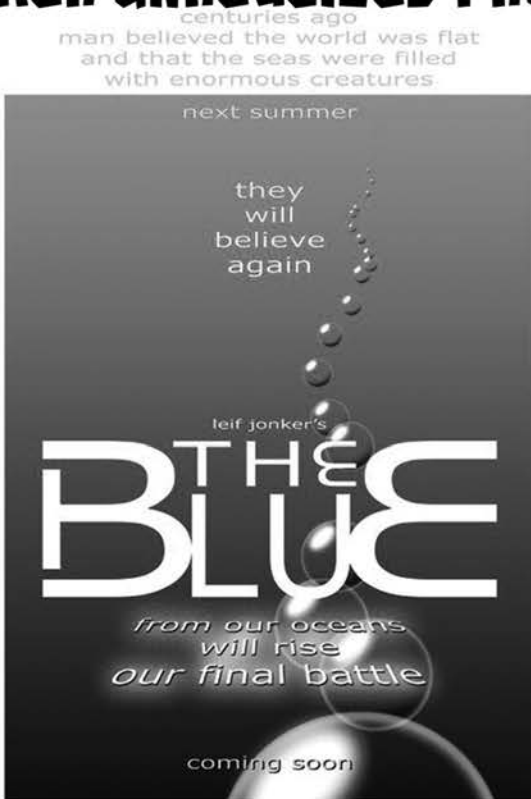


Samantha Seymour



Louis Cruz, costume test 1996

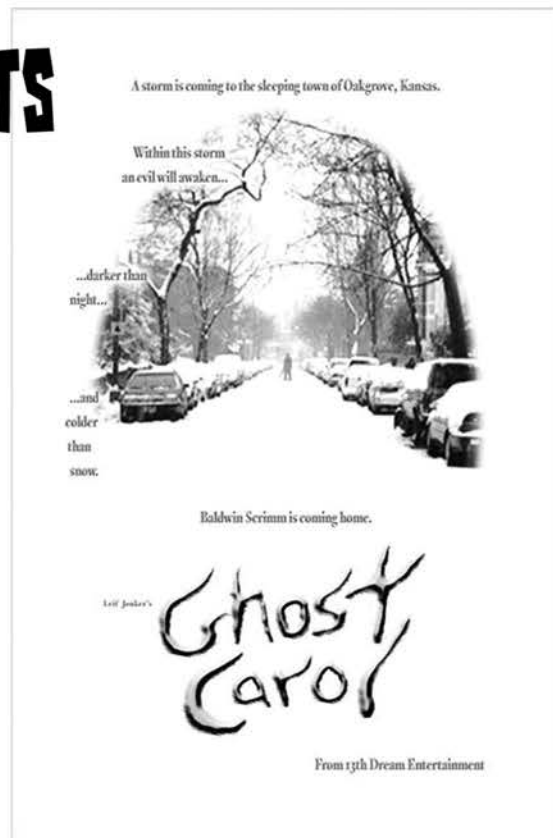
JONKER UNREALIZED PROJECTS



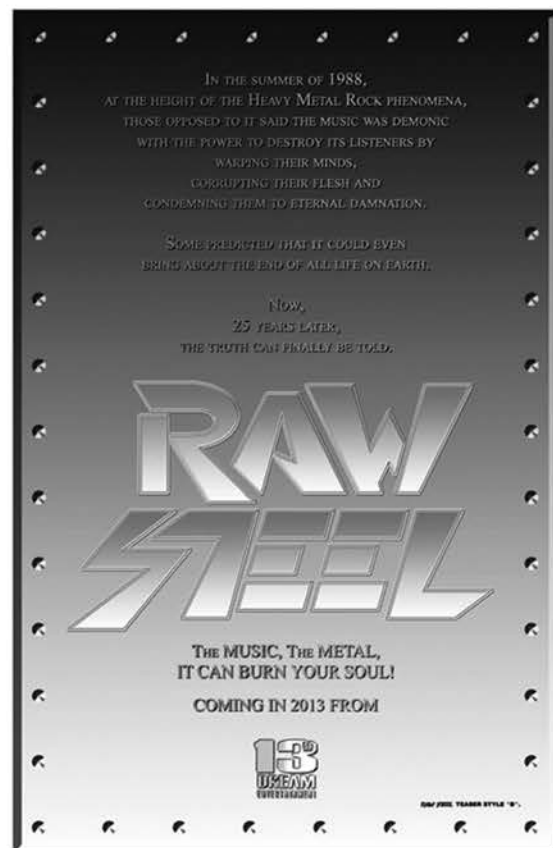
When Leif was 12 or 13, he attempted a short film called **The Blue**. It was to be kind of an abstract supernatural slant on the movie **Jaws**.



Skull Full once intended to be an anthology with three other filmmakers.



Teaser art for the feature length version of the very first movie Leif made when he was 14.



Raw Steel, an apocalyptic heavy metal sci-fi, action, horror film version of **American Graffiti** for the head banger generation set in 1988.

LEIF JONKER'S **DARKNESS**

**BLU-RAY
RELEASE
ANNOUNCEMENT
MAY 4th, 2019**



At Texas Frightmare Weekend in Dallas with Charles Does, director of TFW Loyd Cryer, Ewan Cant from Arrow Video and Leif Jonker

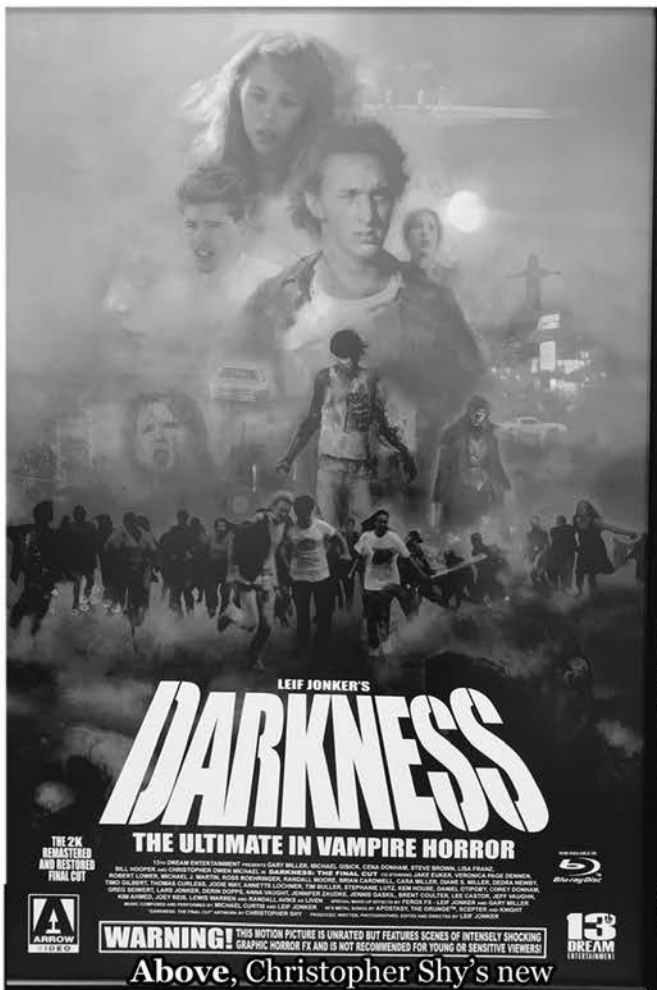


Leif with Ewan Cant, displaying the new movie poster for **Darkness**



Arrow Video's Ewan Cant and Leif Jonker at the announcement the upcoming release of the 2K Blu-Ray version of his film **Darkness**

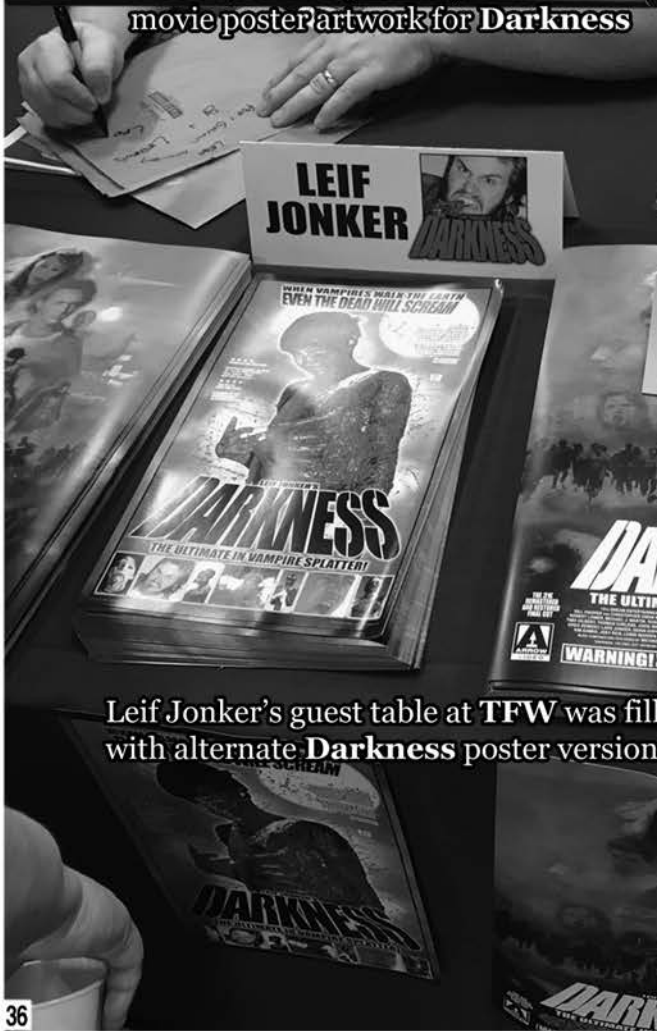




Above, Christopher Shy's new movie poster artwork for **Darkness**



Leif Jonker signs a **Darkness** poster for a young horror fan



Leif Jonker's guest table at **TFW** was filled with alternate **Darkness** poster versions



Leif's booth was crowded with fans for the entire weekend at **TFW**.

LEIF JONKER'S

DARKNESS

THE ULTIMATE IN VAMPIRE HORROR

THE 2K REMASTERED RESTORED FINAL CUT **13th DREAM ENTERTAINMENT**

COMING TO BLU-RAY

OCTOBER 2019

JOE DANTE'S

MOVIE ORGY!

VS THE BASEMENT SUBLET OF HORROR

One of the biggest influences on **The Basement Sublet of Horror** from the past is filmmaker **Joe Dante's The Movie Orgy**; I (Joel, creator-editor of the TV show and magazine) originally saw a three-and-a-half-hour version playing at Wichita State University in the late 1970s.

Although the show had been on my radar for a long time before I saw it, the show played the year before at WSU and also at Emporia State University, Kansas. This is where I first heard of **The Movie Orgy**. It was kind of a legendary event screening sponsored by Schlitz beer during the shows; final college tour.

Much later in the 1980s, I started screening 16mm films at my outdoor drive-in themed party called **The Escape' Drive-in**, where I showed not only full-length versions of films, but also my early re-edited films. What pushed me into creating re-edited



film reels was that only the film geeks had any interest in watching the whole films.



The audience got bored with these longer versions. So, I started editing films down to show only the best clips from a variety of educational films so that the show could be more focused on entertainment. I was conscious of being influenced by **The Movie Orgy**, but worked hard to develop my own style, a kind of "call-and-response" film editing. I would set up a visual gag with a clip showing a situation that is then answered by the following clip in a hopefully humorous way. An example of this was when I took a clip from an old Italian "Sword and Sandal" Hercules film where he traverses hand-over-hand on a rope suspended over a broiling lava pit. Into this sequence I spliced images from a Malt-O-Meal commercial of the bubbling breakfast. The early versions of the **Escape' Drive-in** films were all hand-cut 16mm

JOE DANTE'S: MOVIE ORGY!



film, which often took up to a month to edit together. By the time I got to edit **The Basement Sublet of Horror**, digital editing became available and as a result I found myself taking the editing to more of an extreme.

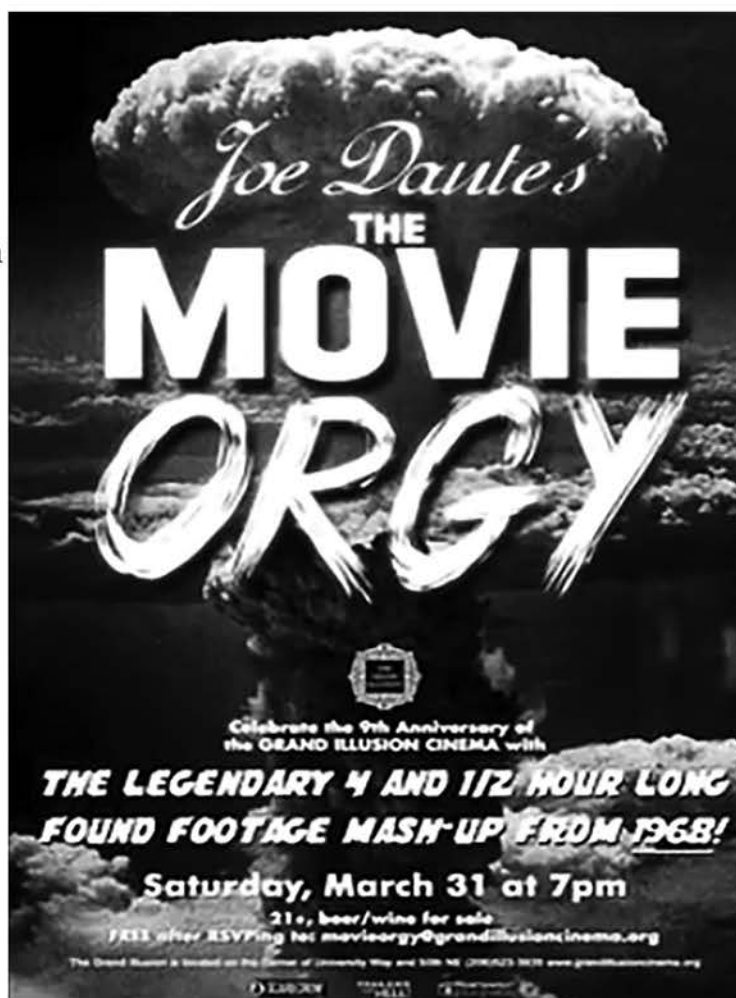
Here's a brief history of **The Movie Orgy** (also known as **The Schlitz Movie Orgy**):

In 1968, Joe Dante (who went on to direct **Gremlins** and **The Howling** among other notable films) was a twenty-one-year-old college student struggling to make ends meet as an undergraduate at the Philadelphia

College of Art. One night, he went to a movie theater showing the Batman serials, churned out by Columbia Pictures in the 1940s. (The original 1943 serial had been reissued to theaters in 1965, and both it and the 1949 follow-up had been in demand due to the popularity of the then-recent TV series.). These serials consisted of fifteen parts, each ending with a preposterous cliffhanger, which was swiftly resolved at the start of the next episode. Altogether, the serials clocked in at around two hundred and forty minutes — almost four and a half hours. What impressed Dante wasn't that the theaters showed them all back-to-back in one go; it was realization that people were actually staying through the whole thing that made him see the potential. What's more, these viewers were predominately college students who would break to the lobby every now and then for a cigarette, some beer, or popcorn. This sparked the germ of an idea for a longer-length film presentation.

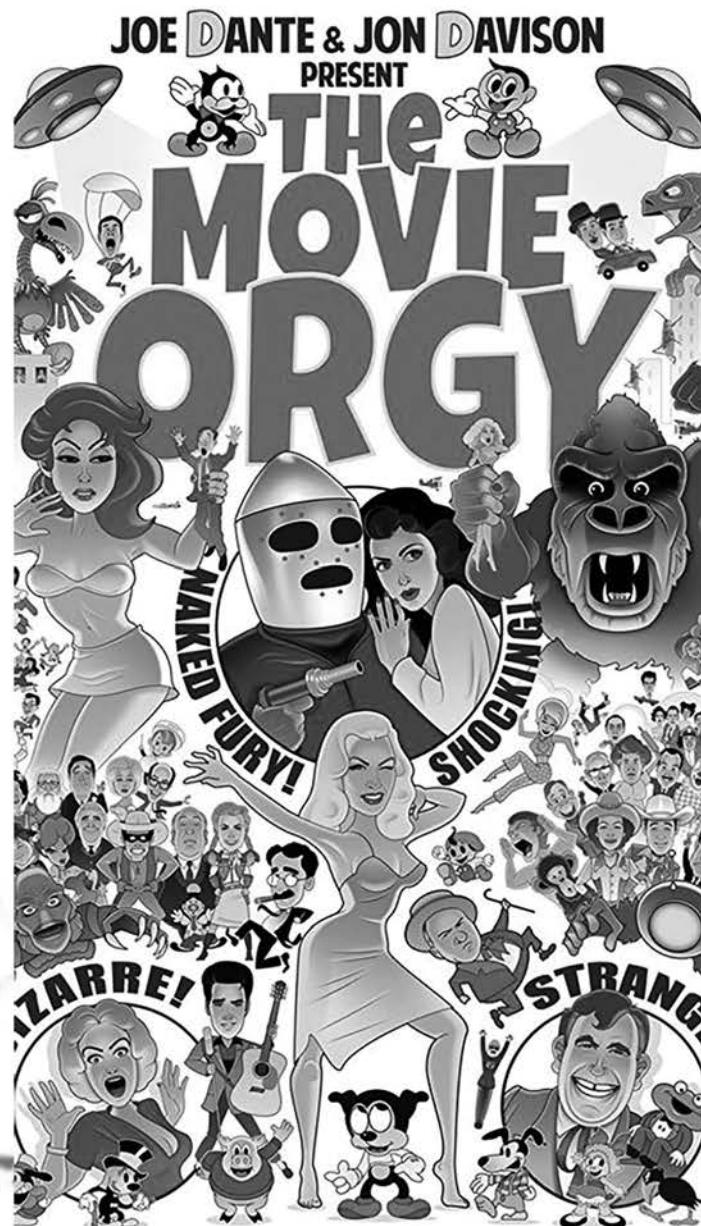
As an avid collector of old film reels and movies, Dante and a few of his buddies, including future produced Jon Davison, cobbled together their own version of a four-and-a-half-hour serial, with the first version's running time at seven hours. Creating a cinematic Frankenstein's Monster out of Z-grade horror movies, antiseptic 1950s commercials, and the very best and very worst of mid-century television programming, their film was the ultimate cinematic oddity. Since none of them were professional filmmakers, the edits were so abrupt and messy they seemed to have been achieved with garden shears and sticky tack. It was an ever-evolving compilation of film clips, commercials, and film trailers culled liberally from the B-movie cinema of Dante and Davison's youth.

Though the film was assembled without obtaining permissions from the clips' owners; it toured



colleges across the country and repertory cinemas with support from Schlitz beer. Schlitz originally offered free beer during the screenings, but this proved to be problematic because often audiences became more rowdy and responsible for some property damage at several screenings.

In some ways, **The Movie Orgy** is the key to understanding American filmmaker and omnivorous cinephile Joe Dante. Dante's cinematic collage **The Movie Orgy** has no narrative, but plenty of thematic "points of contact," a phrase film coined by film critic J. Hoberman. It's a hallucinatory blend of surreal violence, droll humor, and madcap counter-culture ideology---each of which, to varying degrees, mark the movies Dante has made throughout his career. **The Movie Orgy** could be considered the analog prelude to all of the mash-up videos and supercut edits that are now prevalent on digital platforms like YouTube and Vimeo.



Joe Dante recently returned to finding ways of representing his collection of films by creating an online experience called **Trailers from Hell**. In it, he enlists his film director, producer, or screenwriter friends, having them hosting and giving background information on a series of movie trailers. Originally, they featured only the worst trailers, but the site and concept were successful enough to continue to bring hundreds of movie trailers to the small screen on YouTube. It's an interesting website with a new list of titles and new presenter hosts added almost every week:

trailersfromhell.com

ON STAGE

DR. NEFF'S

Guaranteed
TO SCARE!

MIDNITE

SPOOK SHOW

UNCANNY!
UNEARTHLY!
UNBELIEVABLE!

GHOSTS

SOMETIMES LEAVE THE
STAGE AND SIT WITH
YOU IN THE AUDIENCE!

CHILLER-DILLER ON SCREEN!

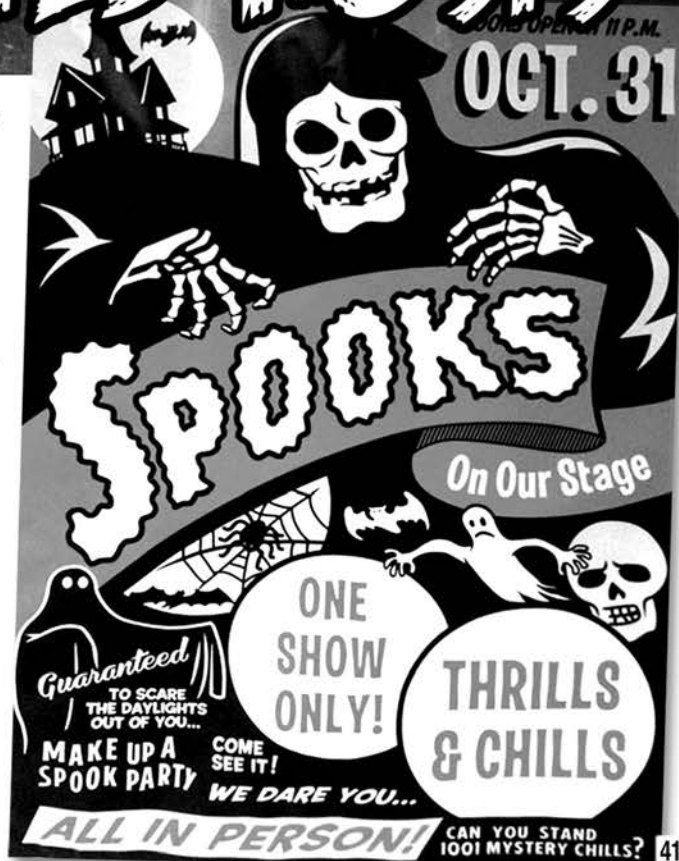
Long before the television medium brought the role of the movie host into the limelight, another type of movie show paved the way for the modern horror host with appearance of ...

THE SPOOK SHOW



From the end of WWI through the early 1970s, movie theaters sometimes presented special live stage shows that featured magicians, séances, special effects and scary skits. Descended from such spiritualistic entertainers as the notorious magicians **The Davenport Brothers**, successful acts included the haunted figures of **Dr. Evil**, **Dr. Silkini**, **Chan Loo and His Horrors of the Orient**, **Ray-Mond's Zombie Jamboree** and many lesser lights. Despite their popularity, and with a lengthy heyday lasting from the start of the Great Depression until the rise of the youth counter-culture, such shows remain an obscure footnote in entertainment and film history.

These shows were popular at a time when most people were unaware of how magic tricks or special effects were created, and before the spread of the current haunted attractions. Eventually, these shows



would widely be referred to as **Midnight Horror (or Spook) Shows**. Many spook shows were double-billed with horror movies and played at smaller movie theaters during the Halloween season. Besides one or two horror films, the typical spook show performance featured stage magic that sometimes included bloody gore effects (quite daring for the time) borrowed from **The Grand Guignol**, which was a theatre in Paris during the 1800s. From **The Grand Guignol** opening in 1897 until its closing in 1962, it specialized in naturalistic and often sadistic, bloody, horror shows.

The actual contents of Spook Show performances changed with the decades. With spiritualism still fresh in the American consciousness, the earliest shows featured ghosts, slates, cabinets, and other mediumistic effects. In the 1930s, voodoo and zombies became popular themes. By the 1940s, most of the shows had become Monster Shows, with "live" appearances by Hollywood creatures like the Frankenstein monster and Count Dracula, sometimes portrayed by notable actors associated with the roles such as Glenn Strange, Bela Lugosi, and others. "Materializations" of recently



deceased stars such as James Dean were common in the late 1950s shows.



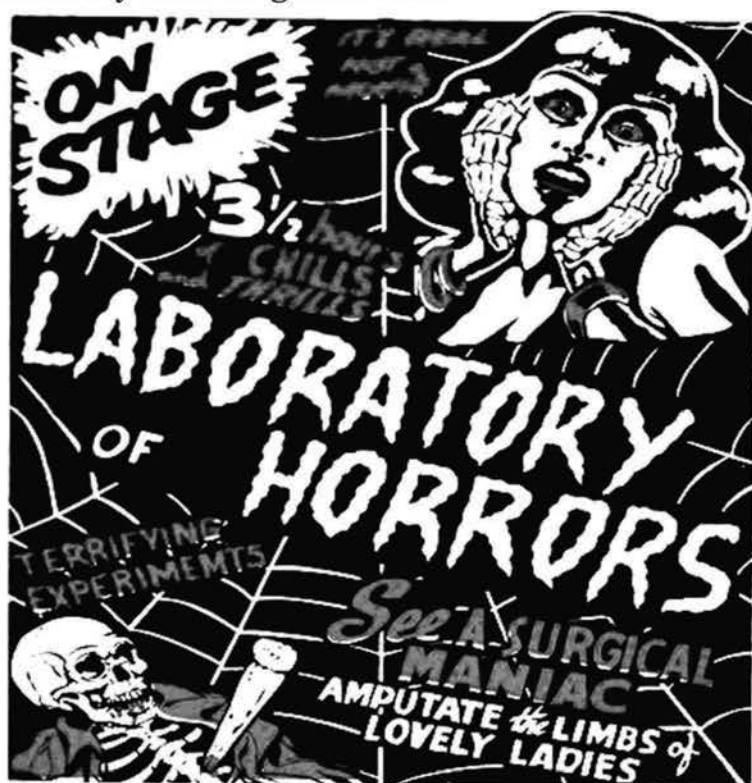
While most of the mechanisms used in the shows were the type used by stage magicians, the highlight of all these events was more unique. Called the "blackout," the theater would be plunged into absolute darkness, usually after the audience was warned monsters or ghosts would walk among them. With the lights out, luminous shapes filled the theater: ghosts, bats, UFOs (in the 1950s), and even huge 10-foot tall monsters. All of this accompanied of course by shrieks, gunshots, and often resulting in total pandemonium. The blackout usually ended by segueing into the start of the feature film. Blackout effects were achieved with phosphorescent painted figures hoisted on extended poles, or shown through projectors, with accomplices of the production hidden among the audience to further provoke terror.

Film Showmen-Producers such as William Castle had their own tricked-up spook shows, usually associated with their own film releases. One of Castle's later rivals, Joe Karston,



produced two horror films **Monsters Crash the Pajama Party** (1965) and **Teenage Psycho Meets Bloody Mary** (1968). These productions featured the gimmick Horror-Vision, a technique that apparently allowed monsters from the film to emerge from the screen, snatch an audience member (young and female, of course), and re-enter the film. The descendants of the Spook Show include Halloween haunted houses and midnight cult film screenings such as **The Rocky Horror Picture Show** and others. A more recent interpretation of the classic spook show was the **Hauntings Ghost Show** in Gatlinburg, Tennessee. This attraction was themed as a Victorian séance, which took place in a small theater setting. During the show, the audience would encounter automated stunts instead of live performers. The attraction was in operation from the early 1980s until September 2015.

Spook Shows fell victim to the usual suspects; dangerously rowdy audiences, the growing liability insurance rates, and a populace with burgeoning home entertainment systems. But, before that, slowly creeping in from the background, television created a whole new viewing experience, when a flood of Horror Hosts appeared (including a thin tall woman who called herself **Vampira**). They continued the legacy of Spook Shows while simultaneously hastening their end.



BASEMENT SUBLET OF HORROR MAGAZINE - BACK ISSUES

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #1
OCTOBER 2014

INTERVIEW WITH BUTCH K. CLEAVER

KING KUNG FU
BY RICHARD CHAMBERLAIN

ALSO:

- "BIRTHRIGHT" BY JON NICKUM
- MICHAEL VARRATT INTERVIEWS GUNTHER DEDMUND
- "ZOMBIE 'N' US" BY BEN URISH
- KANSAS/MISSOURI HORROR HOST DIRECTORY
- THE BASEMENT SUBLET OF HORROR EPISODE GUIDE

COVER PAINTING BY BILL SOFFER • A DEMOLITION KITCHEN PUBLICATION

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #2
MARCH 2015

"THE BEAST FROM THE BEGINNING OF TIME"
BY RICHARD CHAMBERLAIN

CREMATIA MORTEN
AN INTERVIEW

WICHITA, KANSAS MOVIE HOST "DE' FUCK"
JIM ERICKSON: AN APPRECIATION
BY BEN URISH

ALSO:

- HAUNTED MEMORIES OF JOYLAND AMUSEMENT PARK
- GUNTHER DEDMUND'S TOP 25 EPISODES
- COMPLETE B50N COLLECTOR CARD LIST

A DEMOLITION KITCHEN PUBLICATION

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #3
OCTOBER 2015

THE HOST TOM LEAHY JR.

GREEN HELL FROM THE VOID

ALSO:

- "TOM LEAHY - MAN OF NIGHTMARES" BY ROGER HILL
- ARTICLES BY RICHARD CHAMBERLAIN & SCOTT PHILLIPS
- ARTWORK BY DAN RIMPEL & MUCH MORE

COVER PAINTING BY DAN RIMPEL

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #4
MARCH 2016

INTERVIEW WITH ARTIST BRADLEY BEARD

CHAMBERLAIN'S GUIDE TO KARLOFF FILMS

ALSO:

- "KANSAS MISSOURI HORROR HOST DIRECTORY"
- BY DAVE TOPINAR

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #5
OCTOBER 2016

THE STRANGE STORY OF THE RESISTANT WITCH

GUNN'S LITERATURE IN SCIENCE FICTION SERIES

ALSO:

- Part Two of Richard Chamberlain's Guide to the films of Boris Karloff

Science Fiction Author **JAMES GUNN**

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #6
MARCH 2017

AN HISTORICAL LISTING OF KANSAS/MISSOURI HORROR HOSTS

Part 3 of RICHARD CHAMBERLAIN'S GUIDE TO THE FILMS OF BORIS KARLOFF

ALSO:

- "MY MOTHER TALKED BORIS KARLOFF OUT OF HIS SHOES. THE SHOCKING TRUE STORY!" BY BEN URISH

An Interview with Film Director & Educator LANCE HAYES

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #7
OCTOBER 2017

HERK HARVEY DIRECTOR

JOHN CLIFFORD SCREENWRITER

CARNIVAL OF SOULS

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #8
MARCH 2018

INCLUDING:

- Interviews with Mihm Creators
- Overview of the Mihmiverse
- Weresquito: Nazi Hunter
- Monster of Phantom Lake and Canoe Cops

FEATURING ARTICLES BY:

- Stephen D. Sullivan
- Derek M. Koch
- Jeff Owens
- Richard Chamberlain

The Weird, Wild World of Christopher R. Mihm

WERESQUITO: NAZI HUNTER. PAINTING BY DAN RIMPEL

THE BASEMENT SUBLET OF HORROR MAGAZINE

BASEMENT SUBLET ISSUE #9
OCTOBER 2018

CYNTHIA ROTHROCK

KANSAS MADE FILMS

Geoff Husson and Randall Parker's The Shortest Straw

ALSO:

- THE FILMS OF LANCE HAYES
- THE MONTAGE FILM SERIES
- LOST PHOTOS FROM TOM LEAHY'S NIGHTMARE
- THE INCREDIBLY STRANGE FILM SHOW

TEXAS FRIGHTMARE WEEKEND 2019

BSOH attended **Texas Frightmare Weekend** in Dallas again this year, as special guests of **Arrow Video** for their reissue of Leif's film **Darkness** on 2k Blu-Ray. Available in October of 2019.



Joel Sanderson with Leif Jonker at TFW



TFW convention art director Matt Orsman at his vendor table with his daughter Sabrina



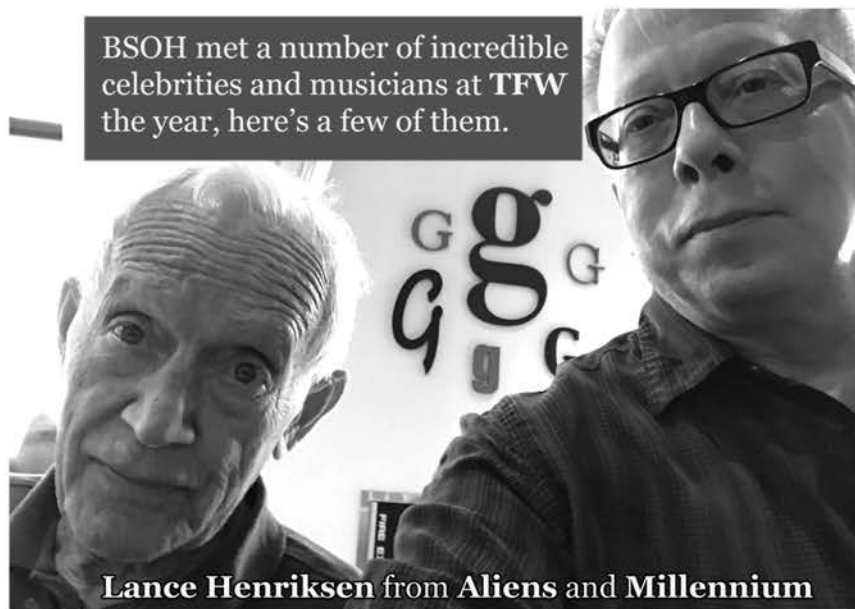
Above, Ashes battle automobile used in the **Evil Dead** television series on **Starz** channel
Below, the **Evil Dead** panel with Bruce Campbell, Ted Rami, and director Sam Rami



The **Anthrax** music panel with lead guitarist Scott Ian and drummer Charlie Benante



BSOH met a number of incredible celebrities and musicians at TFW the year, here's a few of them.



Lance Henriksen from **Aliens** and **Millennium**



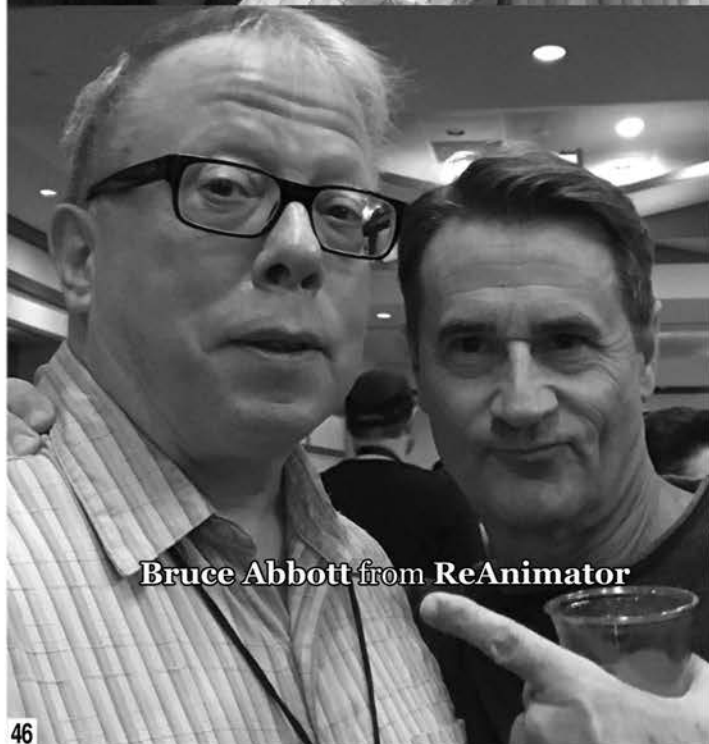
Jeffrey Combs from **ReAnimator**



Tom Savini famed make-up artist



Scott Ian guitarist from the band **Anthrax**



Bruce Abbott from **ReAnimator**



Loyd Cryer creator of **Texas Frightmare Weekend**, one of the best horror convention coordinators around.





LEIF JONKER'S

DARKNESS

THE ULTIMATE IN VAMPIRE HORROR

THE 2K
REMASTERED
AND RESTORED
FINAL CUT



13TH DREAM ENTERTAINMENT PRESENTS GARY MILLER, MICHAEL GISICK, CENA DONHAM, STEVE BROWN, LISA FRANZ,
BILL HOOPER AND CHRISTOPHER OWEN MICHAEL IN **DARKNESS: THE FINAL CUT** CO-STARRING JAKE EUKER, VERONICA PAGE DENNEN,
ROBERT LOWER, MICHAEL J. MARTIN, ROSS BOEHRINGER, RANDALL MOORE, BRIAN CARDWELL, CARA MILLER, DIANE S. MILLER, DEDRA NEWBY,
TIMO GILBERT, THOMAS CURLESS, JODIE WAY, ANNETTE LOCHNER, TIM BULLER, STEPHANIE LUTZ, KEM HOUSE, DANIEL OTIPOBY, COREY DONHAM,
GREG SEIWERT, LARS JONKER, DERIN DOPPS, ANNA VAUGHT, JENNIFER ZAUDKE, JENNIS GASKIL, BRENT COULTER, LEE CASTOR, JEFF VAUGHN,
KIM AHMED, JOEY REIS, LEWIS WARREN AND RANDALL AVIKS AS LIVEN SPECIAL MAKE-UP EFFECTS BY FEROX FX - LEIF JONKER AND GARY MILLER
MUSIC COMPOSED AND PERFORMED BY MICHAEL CURTIS AND LEIF JONKER 90'S METAL SONGS BY APOSTASY, THE GRUNGE™, SCEPTER AND KNIGHT
"DARKNESS: THE FINAL CUT" ARTWORK BY CHRISTOPHER SHY PRODUCED, WRITTEN, PHOTOGRAPHED, EDITED AND DIRECTED BY LEIF JONKER

NOW AVAILABLE ON



13
DREAM
ENTERTAINMENT



BSOH GOLD COLLECTOR CARD



REID JONKER'S
DARKNESS
OFFICIAL COLLECTOR CARDS

JOHN - BRAINS ON THE SIDE

07

BSOH GOLD COLLECTOR CARD



REID JONKER'S
DARKNESS
OFFICIAL COLLECTOR CARDS

JONKER & MILLER

08

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JONKER & MILLER

08

FREE STATE COMIC CON



LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

RIBS WITH GARY & STEVE

09

FREE STATE COMIC CON



LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

DARKNESS SPECIAL EFFECTS 2

10

FREE STATE COMIC CON

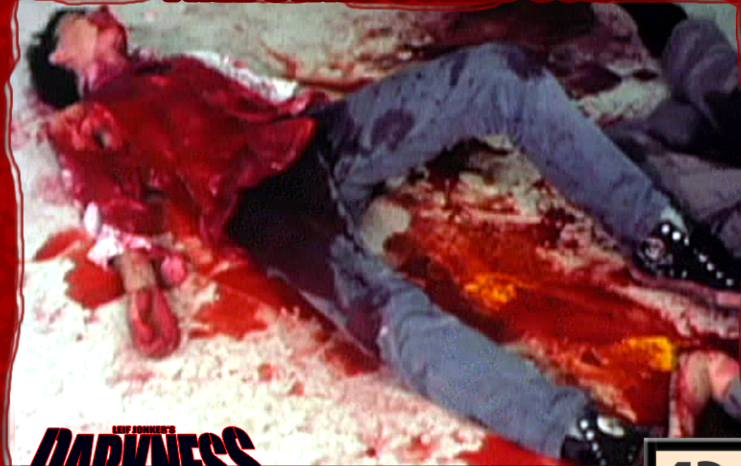


LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

MIKE MARTIN

11

FREE STATE COMIC CON



LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

CLEAN UP ON AISLE #3

12

FREE STATE COMIC CON



LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

BURNED VAMPIRE

13

FREE STATE COMIC CON



LEIF JONKKE'S
DARKNESS
OFFICIAL COLLECTOR CARDS

LIVEN - RANDALL AVIKS 2

14

Cut out eye holes



Punch
holes
for string

Loop string
through side
holes, tie to
fit head

Cut out
mask image



Not Required:
Cut hole for mouth
(BSOH Not Responsible
for suffocation, or
wearer becoming undead
through use of this
product)

For improved
appearance
touch up eye
hole cut edges
with black marker